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ABSTRACT

This volume presents a comprehensive review of current research on the implementation of quality arts programs in U.S. schools, and an indicator of areas that need to be explored, with emphasis on community priorities and initiatives. The 49 quantitative and qualitative reports, articles, and dissertations are divided into five sections: (1) six are evaluation studies of "broad-based" arts programs implemented at many grade levels and in a variety of settings, which concern programs that tend to involve more than one arts discipline, include the arts in multiple roles, or involve a large number of people; (2) 17 are smaller-scale "targeted" studies, using various methodologies, and tend to focus on one arts discipline or type of student or to examine a specific research question; (3) nine present "compilations" of research in a particular area, often cutting across disciplines; (4) 12 describe "attitudes" among students and parents and public opinion, on issues and programs, including studies that focus on students perspectives about the arts and their experiences; and (5) five highlight the "status" of arts education and the arts economic impact at the local level. (DQE)

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# Schools, Communities, and the Arts:

## A Research Compendium

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**Morrison Institute for Public Policy**
**School of Public Affairs**
**Arizona State University**

**National Endowment for the Arts**

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# Schools, Communities, and the Arts: A Research Compendium

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*on behalf of the*

**National Endowment for the Arts**
**Michael Sikes**, Project Director
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**Jane Alexander**, Chairman

June 1995

## Foreword

One of the most valuable services the National Endowment for the Arts can provide is to share information gathered from across the nation. We are a natural conduit for research on American culture, and from the very beginning, this agency has been committed to advancing and expanding knowledge in arts education.

In 1994 the Arts Endowment awarded a cooperative agreement to the Morrison Institute for Public Policy at Arizona State University to conduct a comprehensive review of current research on the implementation of quality arts programs in our schools. This publication is the result of that process.

The research supports our long-held view that the arts are valuable to a complete education. This compendium also identifies areas where more work needs to be done to make the case for an increased arts presence in our schools. This book is both a map to the current state of arts education research and a guide to areas which need to be explored.

Other resources have been developed through the leadership of the Endowment, often in collaboration with the U.S. Department of Education and through the dedication of numerous individual artists, researchers, teachers, and others. This coalition has led to the publication of the *Arts Education Research Agenda for the Future*, the Goals 2000 Arts Education Partnership, an arts education information network on the Internet called ArtsEdge, and other efforts to build a community of learners in the arts. To find out more about these initiatives, please feel free to contact our Arts in Education Program.

As you access the precis of articles in this document, whether through print, disk, or the World Wide Web, I ask you to consider that at bottom this research is about human cognition, about how children and adults learn. Art turns a key in the imagination that unlocks barriers and lets in the light. For parents, community members, educators, researchers, public policy makers, and all Americans who are concerned about the life of our children and the future of our nation, I believe that these findings can help illuminate more clearly the unique role the arts play in human understanding.

Jane Alexander
*Chairman*
*National Endowment for the Arts*

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## Table of Contents


Foreword ..... ii
Acknowledgements ..... iii
Introduction ..... 1
Table of Icons ..... 9

**Broad-Based Studies ..... 11**

The Schooled Mind: Do the Arts Make a Difference? An Empirical Evaluation of the Hamilton Fairfield SPECTRA+ Program, 1992-93
*Richard L. Luftig* ..... 13

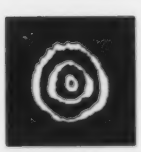
Different Ways of Knowing: 1991-94 National Longitudinal Study Final Report
*James S. Catterall* ..... 16

Evaluating the Broad Educational Impact of an Arts Education Program: The Case of the Music Center of Los Angeles County's Artists-in-Residence Program
*Doris L. Redfield* ..... 19

Chapter 1 Developer/Demonstration Program: Learning to Read Through the Arts, 1992-93
*Office of Educational Research, New York City Board of Education* ..... 21

The Humanitas Program Evaluation, 1990-1991
*Pamela Aschbacher and Joan Herman* ..... 24

Improving Visual Arts Education: Final Report on the Los Angeles Getty Institute for Educators on the Visual Arts (1982-1989)
*Getty Center for Education in the Arts* ..... 27



**Targeted ..... 31**

Arts and Cognition: A Study of the Relationship Between Arts Partners Programs and the Development of Higher Level Thinking Processes in Elementary and Junior High School Students
*Carol Fineberg* ..... 33

Safe Havens: Portraits of Educational Effectiveness in Community Art Centers That Focus on Education in Economically Disadvantaged Communities
*Jessica Davis* ..... 35

Evaluation of Wolf Trap Institute for Early Learning Through the Arts: 1991-92, 1992-93, 1993-95
*Bruce Torff* ..... 38

The National Gallery of Art Teachers' Institutes: A Five Year Evaluation 1989-93
*Ellyn Berk and Kathleen Walsh-Piper* ..... 40

Arts Integration Program II: Final Report
*J. David Betts* ..... 42

North American Indian Music Instruction: Influences upon Attitudes, Cultural Perceptions, and Achievement
*Kay Louise Edwards* ..... 44

Drama and Drawing for Narrative Writing in Primary Grades
*Blaine H. Moore and Helen Caldwell* ..... 46

Does Creative Drama Benefit Elementary School Students: A Meta-Analysis
*Carol Anne M. Kardash and Lin Wright* ..... 48

Learning to Act/Acting to Learn: Children as Actors, Critics, and Characters in Classroom Theatre
*Shelby Wolf* ..... 50

The Impact of an Improvisational Dramatics Program on Student Attitudes and Achievement
*Annette F. Gourgey, Jason Bosseau, and Judith Delgado* ..... 52

The Cognitive and Behavioral Consequences of Using Music and Poetry in a Fourth Grade Language Arts Classroom
*Carolyn Carter Hudspeth* ..... 54

The Relationship of Oral Reading, Dramatic Activities, and Theatrical Production to Student Communication Skills, Knowledge, Comprehension, and Attitudes
*Robert S. Rosen and Stephen M. Koziol, Jr.* ..... 55

The Effects of a Folklorist Residency Upon Student Self-Esteem: A Descriptive Study
*Keith Cunningham* ..... 57

The Effectiveness of Creative Drama as an Instructional Strategy to Enhance the Reading Comprehension Skills of Fifth-Grade Remedial Readers
*Sherry DuPont* ..... 59

Effect of a Dance Program on the Creativity of Preschool Handicapped Children
*Danielle Jay* ..... 61

Drama: A Medium to Enhance Social Interaction Between Students With and Without Mental Retardation
*Howard Miller, John E. Rynders, and Stuart J. Schleien* ..... 63

Arts Infusion Program
*Greater Augusta Arts Council* ..... 65

**Compilations** ..... **67**

The Fourth R: The Arts and Learning
*Jaye T. Darby and James S. Catterall* ..... 69

Handbook of Research on Music Teaching and Learning
*Richard Colwell, Editor* ..... 71

Art Education: Creating a Visual Arts Research Agenda Toward the 21st Century
*Enid Zimmerman* ..... 73

Research in Dance IV: 1900 - 1990
*Judith A. Gray, Editor* ..... 74

A Review of the Published Research Literature on Arts and the Handicapped: 1971-1981
*Frances E. Anderson* ..... 76

Theories and Research That Support Art Instruction for Instrumental Outcomes
*Karen A. Hamblen* ..... 77

The Effects of Arts and Music Education on Students' Self-Concept
*Jerry Trusty and Giacomo M. Oliva* ..... 79

Enhancing the Practice of Drama in Education Through Research
*Lawrence O'Farrell* ..... 81

What Do We Know About Artistically Talented Students and Their Teachers?
*Gilbert Clark and Enid Zimmerman* ..... 83

**Attitudes and Public Opinion** ..... **85**

Meaning and Value: Reflections on What Students Say About School
*Susan W. Stinson* ..... 87

The National Piano Project: Teacher, Parent, and Student Perceptions of the Benefits of Piano Study
*Robert A. Duke* ..... 89

Relationship Between Home Musical Environment and Selected Musical Attributes of Second-Grade Children
*Manny Brand* ..... 92

The Elementary Band Experience as Viewed by Students, Parents, Teachers, and Administrators
*Cynthia Anne LeBlanc* ..... 94

Comparisons of Attitudinal Assessments in Middle and Junior High School General Music
*Jacquelyn Boswell* ..... 96

Arts in Education in the Greater Fort Wayne Area: Assessment and Recommendations for Planning *and* Arts in Education Research Study for Metro Richmond Public and Private Schools
*ArtsMarket Consulting, Inc.* ..... 98

First Things First: What Americans Expect from the Public Schools *and* 26th Annual Phi Delta Kappa/Gallup Poll of the Public's Attitudes Toward the Public Schools
*Public Agenda Foundation and Phi Delta Kappa* ..... 102

Americans and the Arts VI
*Louis Harris* ..... 105

Arts Participation in America: 1982-1992
*John P. Robinson* ..... 108

Effects of Education and Arts Education on Americans' Participation in the Arts
*Louis Bergonzi and Julia Smith* ..... 111

A Study of the Perceptions of Business and Community Leaders Regarding the Economic Importance of the Arts and Arts Education in Mississippi
*Jorja Pound Turnipseed, Giacomo M. Oliva, Charles A. Campbell, and Steven C. Hardin* ..... 113

What Work Requires of Schools *and* Learning a Living: A Blueprint for High Performance
*The Secretary's Commission on Achieving Necessary Skills* ..... 115

**Status Studies** ..... **117**

The Status of Arts Education in American Public Schools
*Charles Leonhard* ..... 119

Dance Education in American Public Schools: Case Studies
*Patricia Knowles and Rona Sande* ..... 127

Theatre Education in United States High Schools: A Survey Report
*Kent Seidel* ..... 129

Custom & Cherishing: The Arts in Elementary Schools
*Robert Stake, Liora Bresler, and Linda Mabry* ..... 131

Arts in the Local Economy Final Report
*National Assembly of Local Arts Agencies* ..... 133

Appendix A ..... 137
*Quickscan*

Appendix B ..... 147
*National Arts Education Service and Related Organizations*

Appendix C ..... 151
*Selected Publications, Internet Resources, and Resource Publishers*

Appendix D ..... 155
*Arts Education Research and the National Education Goals*

Index of Authors ..... 159

Index of Selected Terms ..... 163

## Introduction

More than a quarter million Americans serve on nearly 14,500 independent school boards and approximately 40,000 town, city, and county councils across the country. As many as 7,500 more citizens are members of state legislatures.[1]

For these frontline decision makers, dealing with the public's many needs and shifting expectations is a constant challenge. Complex issues, intense competition among interests, and too few resources make it difficult for leaders to adequately address the numerous dilemmas they face. The trends and realities shaping the current environment have compelled local government leaders to:

- adopt multifaceted approaches to issues
- require greater accountability for, and multiple returns on, public investments
- utilize community resources in nontraditional ways
- seek the private sector's participation in, and contributions to, new community initiatives.

At the same time, local education leaders are coping with a diverse student population, rapid changes in technology, and ongoing pressure from many quarters to increase student achievement and improve schools. In the foreseeable future, policy makers' and the public's decade-long interest in education reform is not expected to wane. Education, with arts education increasingly recognized as an integral component, will certainly continue to be promoted at the national level. But, it is community priorities and initiatives that will have the greatest effect in the coming years on arts education in particular and education in general.

Thus, in the field of arts education, the need for those who interact with local officials to act and communicate strategically is greater than ever before. One veteran public affairs expert observed that strategic action requires what he described as the "best" information; namely, that which is "true, believable, and relevant to the audiences." The audiences for the information in this report are primarily local and state policy makers and those who work with them every day.

## An Information Tool for Schools, Communities, and the Arts

A selection of available applied and academic research, this publication is designed as a tool that can help address the kinds of questions local government, business, and community leaders might ask about arts education. It provides concrete information on topics from student achievement and perceptions to the status of arts education.

Of the 49 reports, articles, and dissertations described in the following pages:

- Six are evaluation studies of **broad-based** arts programs.

- Seventeen are smaller-scale **targeted** studies.
- Nine present **compilations**, or overviews, of research.
- Twelve describe **attitudes** among students and parents **and public opinion**.
- Five highlight the **status** of arts education and the arts' economic impact at the local level.

Quantitative and qualitative studies are included in this compilation. Considering the trends noted earlier, "numbers" are particularly persuasive in working with funders, decision makers, and parents. However, qualitative research can provide equally rich information that could be missed in quantitative measurements. Qualitative research often reveals what is most important in a situation and why. In addition, appendices list information sources such as arts education organizations, academic and practitioner publications, and Internet resources. The Quickscan table on page 139 provides an overview of all the research included. The National Education Goals are referenced in Appendix D.

### Themes of Note

Arts education has a long research tradition, and thus, this volume can refer to information on just some of the relationships between the arts and education. Because it could not be exhaustive, the research presented here relates to the realities faced today by local officials, educators, and the arts community. Six major themes emerge from this collection that reflect the issues and problems with which leaders and advocates are concerned, including:

- innovation versus tradition in arts education programs
- multiple delivery systems and links to learning
- partnerships, community resources, and community-based education
- indicators of program effectiveness
- different "voices" on the arts
- education, arts participation, and economic impact.

At the beginning of each of five major sections, brief introductions highlight what themes appear in the section and some of the connections that exist among the studies. Readers are encouraged to keep the themes and connections in mind while reading and using the publication.

### Promising Developments for Arts Education

Since the arts (starting with music) first became a part of the American public school experience 150 years ago, the disciplines have been incorporated into elementary and secondary education in various ways and to varying degrees. Over time, arts education has experienced cycles of support and neglect by policy makers, educators, and community leaders. Currently, the area is enjoying a promising period of renewal because of enduring concerns about the quality

and composition of American education and the arts education community's active involvement in the education reform movement at the federal, state, and local levels.

In 1983, *A Nation at Risk* sounded the alarm about the quality of American education as a whole. Five years later, the National Endowment for the Arts (NEA) highlighted the especially poor status of arts education in the United States with *Toward Civilization: A Report on Arts Education.* These landmark reports and others set off waves of education reform across the country. In general, reformers first emphasized changes in requirements, such as increasing the number of credits needed to graduate from high school. Next, how individual school sites were managed and the roles of parents, teachers, and administrators came under scrutiny. In the arts specifically, the NEA initiated joint planning efforts between state arts agencies and education departments to "make the arts basic to education." Although some had long-supported arts education, statewide arts education programs were enhanced or begun in nearly two-thirds of states as a result of the NEA initiative.

Most recently, education reform has evolved beyond targeted actions to an emphasis on "systemic" change to transform what and how students learn. High expectations for all students and curriculum standards are primary strategies for reform. The Goals 2000: Educate America Act, which received congressional approval in 1994, embodies the national consensus on the importance of raising expectations for all students and meeting high academic standards in core subjects, including the arts. In the federal statute, Goal 3 reads "all students will leave grades 4, 8, and 12 having demonstrated competency over challenging subject matter including English, mathematics, science, foreign languages, civics and government, arts, history, and geography. ..."

Also in 1994, the Improving America's Schools Act reinforced the importance of the arts in relation to other subjects and as vital subjects in themselves. The voluntary *National Standards for Arts Education* were released that same year. These were the first standards developed in response to Goals 2000, and they specified what students should know and be able to do in dance, music, theatre, and visual arts at various stages in their K-12 experience. Goals 2000 is now being put into practice. As the implementation of the legislation moves to the state and local levels, the Goals 2000 Arts Education Partnership, a consortium of more than 100 national arts, education, and business organizations brought together by the NEA and U.S. Department of Education, is working to keep a focus on the arts in state and local plans and initiatives.

Along with participation in education reform, research and information again emerged as an arts education priority during the late 1980s. National Arts Education Research Centers were established at New York University and the University of Illinois and were funded for approximately three years by the NEA and the U.S. Department of Education. The centers resulted from the first substantial federal investment in arts education research in 20 years. In 1994 an

*Arts Education Research Agenda for the Future* was published by the NEA and the U.S. Department of Education. The product of extensive consultations with the field and a conference sponsored by the two agencies, the agenda outlined the most pressing needs in three major areas: curriculum and instruction, assessment and evaluation, and teacher education and preparation.

In recent years, local community cultural plans have repeatedly focused attention on arts education. Concerns about the lack of programming and schools' substantial cutbacks in the arts have been the catalysts for new initiatives. In some localities, new programs have started with public and private backing and substantial community support.

### Continuing Challenges and Mixed Messages

Arts education still faces many challenges, however. Competition for time in the curriculum, budget shortfalls, and long-standing stereotypes are just some of the barriers the arts face. Mixed messages about arts education also complicate its development. For example, survey research shows that a large majority of the public supports arts education. However, this support is difficult to tap because many citizens and policy makers may actually know little about arts education and have a tenuous, if any, personal connection to the arts. The arts' potential to help students achieve education goals is far-reaching, but the reality of much school arts programming is less than ideal. Many teachers report that they would like to do more with the arts in their classes, but they feel unprepared to do so. Each arts discipline has a unique history, language, and body of knowledge, but school activities tend to be limited to performance or production. Arts offerings begin to decrease in the middle school years, and by high school many students do not participate in the arts. For decades "model" arts programs have been initiated only to disappear when the pilot period ended. The mixed messages are also rooted in the complexities of the field, the nature of the arts, and shifting ideas on desirable goals.

### A Tradition of Questioning

The questions of how and what to teach in the arts, how to prepare teachers, how to expand and develop the reach of arts education, and how to explain why the subjects are important have been studied and argued from many perspectives. Research in learning theory, developmental psychology, aesthetics, and the arts disciplines has affected arts education. John Dewey, Nelson Goodman, Howard Gardner, Elliot Eisner, Rudolf Arnheim, Ralph Smith, Bennett Reimer, Richard Colwell, John Goodlad, Mihaly Csikszentmihalyi, Robert Stake, and Suzanne Langer are just some of the researchers and theoreticians who have helped to build the foundations of arts education and have eloquently explained why the arts are critical to education. Many others have also contributed to a vast amount of arts education research.

Quantity is not an issue. Reports on research in pedagogy, philosophy, history, curriculum, policy, and other topics have been published for decades in scholarly journals and practitioners' periodicals. (See Appendix C for a selected list.) University faculty (approximately 40,000 in 1991[2]), Ph.D. candidates (nearly 600 in 1989-90[1]), and other experts working in areas as diverse as brain functioning and aesthetic development are continually adding to what is known. In general, however, arts education researchers, past and present, have assumed that arts education is inherently beneficial to students and society and have thus focused on improving discipline-specific teaching and learning. Far fewer resources have been devoted to understanding the content and results of arts study and the relationships between the arts and other areas. For the issues that are most likely to be of interest locally, information has been limited.

Unfortunately, researchers have been hampered for decades by inadequate funds. Clearly, a focused agenda (*i.e., Arts Education Research Agenda for the Future*), financial support, and long-term commitment are all needed for the promise of arts education research to be fully realized.

### Sources and Searching

This compilation of research summaries builds on past examples. For example, in 1990 the Kentucky Council for the Arts published *Building a Case for Arts Education* by John McLaughlin, which very briefly explained more than 100 research articles and reports and categorized them under 11 "case statements" about the arts' value to education. *Toward Civilization* described arts education research found in the Educational Resource Information Center (ERIC) database. Very Special Arts, known formerly as The National Committee, Arts for the Handicapped, published a compendium of research on the arts and disabilities in 1982. The Music Educators National Conference, the National Art Education Association, and National Dance Association have also made valuable volumes available. Some state and local arts organizations have done research reviews on a smaller scale. These past publications provided a valuable foundation for this one and continue to be important resources.

The developers of this publication conducted a wide-ranging search of existing research and information through ERIC and other education, arts, humanities, psychology, dissertation, and business databases with the practical needs of the primary audiences in mind. Outreach to associations, practitioners, editors, and researchers supplemented the database searches. A "Fast Fax" survey was sent to hundreds of local and state arts agencies to identify studies that may not have been widely distributed or that were in the process of publication. The more than 100 responses provided a sense of what information was currently being used and what was needed most. Finally, publicity and a request for assistance in identifying studies were distributed to more than 200 organizations nationwide.

### Selection Criteria

Approximately 500 applied and academic research reports and articles, including journal articles, teacher action research, dissertations, consultants' reports, program evaluations, and external and internal school district evaluations were reviewed for this compilation. Selection criteria focused on materials published since 1985 that:

- utilized sound qualitative, quantitative, or a combination of research methodologies
- appeared in a recognized publication or originated from a recognized source
- related to outcomes for students, teachers, schools, or communities
- were relevant to policy makers, opinion leaders, the public, educators, and service deliverers
- appeared to report on a quality arts experience
- added to the body of knowledge about a discipline or arts education in general
- contained implications and applications for one or more of the areas of education, advocacy, and policy
- were readily accessible
- reported on research done in U.S. schools or programs

As selections were made, summaries were prepared. To develop an entry, Morrison Institute research staff members and contributors studied the piece again and wrote a summary that was critiqued and edited by other staff. Nearly all of the research authors reviewed the summaries of their pieces, and their comments were incorporated into the entries. Finally, drafts of the complete manuscript were reviewed and critiqued by a number of arts educators, arts practitioners, scholars, project advisors, members of the steering committee, and staff of the Arts Endowment.

Because of the huge volume of research available, any search will miss some valuable items. Again, this compilation is not intended to summarize all of the research in the arts and education. It is viewed as another step in making information available to specific audiences.

### Five Types of Studies

This publication is divided into the five sections described below. Following a brief introduction to the section, a summary of each of the studies appears. A citation and ordering information, when appropriate, are also included. Within each section, studies are ordered to develop and build on a reader's knowledge.

**•Broad-Based Studies**

These are large-scale evaluations of multifaceted programs. Implemented at many grade levels and in a variety of urban and rural settings across the country,

the studies concern programs that tend to involve more than one arts discipline, include the arts in multiple roles, or involve a large number of people. These broad-based studies include qualitative and quantitative methodologies.

**•Targeted Studies**

These are smaller-scale program evaluations and studies using various methodologies. They also represent all grade levels in many locations and types of schools, but tend to focus on one arts discipline or type of student or to examine a specific research question.

**•Compilations**

This category will be of particular interest to those who are new to the arts and education. The entries in this section provide an overview of research in a particular area. The information, theory, and analysis in the works often cut across disciplines.

**•Attitudes and Public Opinion Studies**

These items address the public's and specific groups' outlooks on issues and programs. Also included in this section are studies that focus particularly on students' perspectives about the arts and their experiences.

**•Status Studies**

These items provide a broad overview of the status of arts education and local arts' economic impact.

### Special Features

**•Icons and Indices**

Icons are used to help readers locate the types of information in which they have the greatest interest. Icons identify the type of study, target groups, art discipline(s), and other features. A table of icons appears on page 9. Author and subject indices begin on page 159.

**•Quickscan Overview**

This table provides an overview of all of the research, including related reading. In addition, because it includes the page number on which a study will be found, it functions as an index. Readers may want to review the Quickscan table first to find studies most relevant to their information needs.

**•Electronic Access**

To enhance the distribution and use of this publication, it is available in print, on disk in PC and MacIntosh formats, and on the World Wide Web (WWW) via Internet. The WWW location is http://aspin.asu.edu~rescomp. Files can be "downloaded" from both the Internet and disk versions to facilitate use. For assistance with electronic access, contact (602)965-4525 or (602)965-2831 at Arizona State University.

## Research in Progress

Some in-process scholarly and applied research, which was identified through the search process, will also be of interest to readers. For example, continuing studies of music's effects on children's spatial reasoning sponsored by the National Association of Music Merchants have been widely publicized. The National Endowment for the Arts and U.S. Department of Education are sponsors of the Elementary and Secondary School Arts Education Survey which will report on the status of arts education throughout the country. A statistical report and a companion policy analysis are based on the responses of approximately 1,400 schools. An update of work done in 1990-91 and 1992-93 on the status of arts education in Florida is an example of the types of studies that will also be undertaken soon.

A final report is being prepared for the theatre component of the Arizona State University/Holdeman Longitudinal Study. This project began to follow two groups of kindergarten and first-grade students in 1985. In addition, a multiyear evaluation of the 13-project Chicago Arts Partnership for Education has begun and will provide data on many aspects of wide-ranging school and community partnerships. An A+ program initiative in more than 25 North Carolina schools will also be evaluated over five years. The National Piano Project is continuing with research on at-risk students and piano study. This very limited overview shows that there are a number of projects underway that should yield information of interest to this publication's audiences.

Today's complex web of problems and interests presents substantial challenges to local leaders. At the same time, authority continues to shift from the national level to the states and from states to localities. Since this trend is expected to remain strong in the coming years, the idea of "community" will increase in importance. With strategic information and action, the linkages among the arts, education, and local concerns can be made clear and acted upon by leaders and citizens for the benefit of young people and communities.

## Endnotes

1. *1992 Census of Governments*, Bureau of the Census, U.S. Department of Commerce, October 1994.
2. *1992 Addendum to the 1989 Sourcebook of Arts Statistics*, pp. 3-26-3-32, Westat, Inc., May 1992.
3. *Ibid.*

## Table of Icons

### Type of Research

*Quantitative*

*Qualitative*

*Combination*

*Review*

### Discipline

*Multiple Arts*

*Visual Arts*

*Drama*

*Dance*

*Creative Writing*


*Music*

*Folk Art*

### Special

*Elementary*

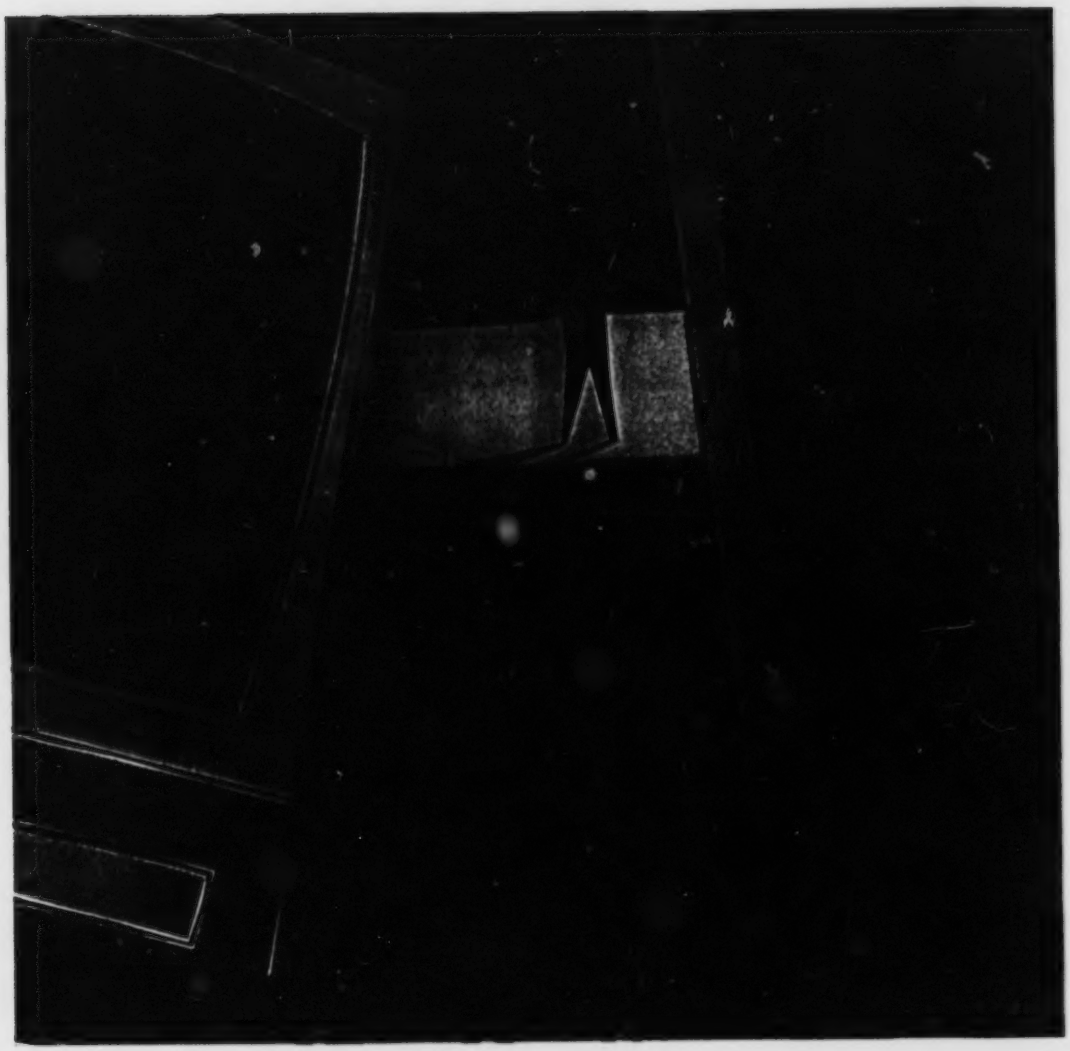
*Secondary*

*Multicultural*

*Communities/Partnership*

*At Risk*

*Special Needs*



## Broad-Based Studies

## Broad-Based Studies

### Overview

- Six program evaluations
- Multifaceted programs with staff development components
- Locations in the east, west, and midwest
- Elementary school to high school-age students with many minority and at-risk students
- Community involvement

### Primary Themes

- Innovation versus tradition
- Multiple delivery systems and links to learning
- Indicators of program effectiveness
- Partnerships, community resources, and community-based education

The programs summarized here feature some of the most prevalent approaches to arts education today. They reflect the trends of arts integration, interdisciplinary teaching with the arts, the combination of arts integration and specific arts instruction, and discipline-based arts education. Staff development was a component of each program, as was the use of community arts resources. The reports underscore the complexity of starting new programs and the importance of staff development to the process. At the time of the evaluations, the programs had been in operation for between two and 20 years. Learning to Read Through the Arts, one of the programs profiled, was discontinued because of funding constraints in the New York City district.

These evaluations present the arts in a wide variety of educational settings and explain the programs' positive, negative, and mixed outcomes. Because of the interdisciplinary nature of most of the programs, it is difficult to attribute effects specifically to the arts components, although clearly the arts play a part. The studies provide substantial quantitative and qualitative information that should be of value to many audiences.

## The Schooled Mind: Do the Arts Make a Difference? An Empirical Evaluation of the Hamilton Fairfield SPECTRA+ Program, 1992-93

**Richard L. Luftig**

This evaluation of SPECTRA+, a four-year model arts education initiative, warrants attention from anyone interested in arts education. The research design, straightforward reporting of results, and realistic analysis and interpretation make this a valuable source of data for decision making and program planning. The technical, yet accessible, study points toward the value for elementary children of putting the arts on equal footing with other curricular subjects.

SPECTRA+ was implemented in January 1992 in one elementary school each in the midsized communities of Hamilton and Fairfield, Ohio. An outcome of a cultural planning effort led by the Hamilton Fairfield Arts Association (HFAA), now known as Fitton Center for Creative Arts, the integrated arts program is based on the Burgard Associates *A+* program, although it was "customized" by and for the communities. In these school programs, the arts are viewed as being as important as other subject areas. A school and community partnership, the HFAA serves as program coordinator, arts resource, financial manager, and evaluation sponsor. SPECTRA+ sites are managed by a committee of parents, administrators, teachers, and arts professionals. The goal is to provide all students one hour of instruction in music, drama, dance, art, or media arts daily. Artists-in-residence are a prominent feature of the program. Intensive arts experiences for teachers are the mainstay of regular professional development activities. An HFAA coordinator spends time at each campus weekly.

The SPECTRA+ committees believe the following:

- The arts are "in the school curriculum at a level equal in significance to the other academic subjects."
- The program should "result in children performing better in all aspects of school including academic achievement ... and greater degrees of mental health ... as measured by behaviors related to self-esteem, self-expression, and creativity."
- The program will create "increased and more positive relations between the schools and the community."
- The program's nine guiding principles include evaluation.

Published in January 1994, the first-year study explored the SPECTRA+ program's effects on students in five areas. Two schools in each of the two demographically comparable districts identified 615 students in grades two, four, and five to participate in the study.

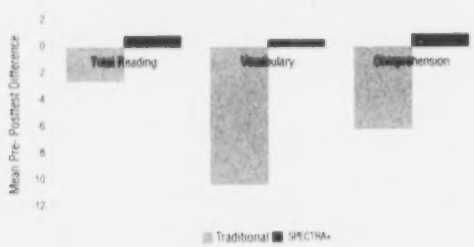
The evaluator's hypotheses were tested in three "conditions" or types of programming. SPECTRA+, a "modified control" group, and a "full control"

group were created. The modified group participated in an innovative whole language program that did not include the arts. The full control group participated in the "traditional" curriculum. The study tested self-esteem (Culture-Free Self-Esteem Inventory), locus of control (Bialer-Cromwell Locus of Control Scale), creative thinking (Torrance Tests of Creative Thinking), appreciation of the arts (Arts Appreciation Scale), and academic achievement (Iowa Tests of Basic Skills and Stanford Achievement Tests) and reported results by program type, grade, and gender. The research measured group differences via pretests and posttests. Standard statistical measures were used to determine significance and relationships among variables. Pretest achievement data were collected at the end of the 1991-92 school year; posttest data were gathered in spring 1993.

Although methodologically sound, "real world" limitations affected the SPECTRA+ study somewhat. For example, the two school districts did not use the same standardized achievement tests and did not test all children in all areas every year. Thus, comparisons between districts were not possible. Moreover, math achievement was explored only with fifth-grade students. In District B, comparisons were possible only between SPECTRA+ and the full control group.

**Torrance Tests of Creative Thinking: Difference In Percentiles for Total Creative Thinking Scores**

**Standardized Reading Achievement Scores District B: Grades 2, 4, and 5, Difference in Percentiles**




Results of the first year study showed that creative thinking and appreciation of the arts appear to be developed through the SPECTRA+ program. The SPECTRA+ students scored higher than the other groups on total creativity and appreciation measures. Also, SPECTRA+ students in District B made the most gains in total reading, reading vocabulary, and reading comprehension against the traditional full control group. (No differences emerged in District A on the reading measures.) In math, District B's SPECTRA+ students scored better in math comprehension than the full control group. In District A, SPECTRA+ students also scored highest on math comprehension.

Contrary to expectations, the SPECTRA+ students did not perform better on total self-esteem. However, students in the arts-

oriented program showed positive effects in the development of "parental self-esteem," that is, how students thought their parents felt about them. No differences were found among the groups on locus of control.

Based on the 1992-93 data and analysis, Richard Luftig recommended that the SPECTRA+ program be continued and expanded. Luftig concluded, "The results of this project demonstrate that sufficient evidence exists to support the idea that arts in the school is a significant contributor to the academic achievement and affective well-being of children."

The evaluation of SPECTRA+ continued during the 1993-94 school year. During Year 2, Luftig studied 230 second- and fourth-graders using the same measures and procedures as Year 1. Students who had participated in the first phase of research as fifth-graders went on to junior high schools and thus were not part of the second study. Preliminary results[1] for Year 2 reveal that SPECTRA+ students maintained their gains and in some areas, including creativity, self-esteem, some aspects of math and reading achievement, and appreciation of the arts, continued to improve. For example, SPECTRA+ students completed the study with higher total self-esteem and social self-esteem scores than did the other groups. Luftig recommends additional follow-up with SPECTRA+ students and investigation of whether the program would be effective for junior or senior high school students. Ethnographic studies are another critical step to explore what aspects of SPECTRA+ contribute to student gains.

Luftig wrote, "Year 1 of the study found overall that the SPECTRA+ program contributed to the academic and affective functioning of the students. This was not to say that this was the case in all of the variables. In some cases, no differences were found between groups. In a limited number of cases, advantages were found for the two control groups over the SPECTRA+ group. Nevertheless, the results of Year 1 were encouraging and provocative enough for the evaluator to recommend that the program be continued. A major research question was whether those advantages found in Year 1 would remain. If anything, they grew stronger during Year 2. On overall creativity, academic achievement (given the limitations of this analysis), self-esteem, and appreciation of the arts, the SPECTRA+ students performed very strongly. Thus, it is the conclusion of the evaluator that the program be continued, and if possible, expanded."

**Source:** Richard L. Luftig. ***The Schooled Mind: Do the Arts Make a Difference? An Empirical Evaluation of the Hamilton Fairfield SPECTRA+ Program, 1992-93.*** Center for Human Development, Learning, and Teaching, Miami University, Oxford, Ohio, 1994.

For more information: Fitton Center for Creative Arts, 101 South Monument Avenue, Hamilton, OH 45011-2833, (513)863-8873.

[1] Results from the 1993-94 evaluation have not yet been published. Preliminary findings were provided by the author in a draft version for incorporation into the compendium.

## Different Ways of Knowing: 1991-94 National Longitudinal Study Final Report

**James S. Catterall**

The Different Ways of Knowing program was launched by the Galef Institute of Los Angeles in collaboration with educators. The Galef Institute's purpose was to develop an instructional approach based upon the premise that integrating visual and performing arts with social studies and other core curriculum subjects would improve learning outcomes for high-risk elementary school children. James S. Catterall's longitudinal, multisite evaluation study of the program provides evidence to support interdisciplinary teaching through the arts.

The study evaluated the Different Ways of Knowing program as implemented through four school partnerships in diverse urban settings over a period of three years. It found the program produced significant positive effects on student achievement, motivation, and engagement in learning, and notable changes in classroom practices. The results offer considerable evidence of the effectiveness of three strategies: 1) interdisciplinary teaching that incorporates the arts into core curriculum areas, 2) instructional practices that actively engage students in the process of learning, and 3) professional development that enables teachers to collaborate with colleagues and adapt strategies to their unique classroom settings.

Different Ways of Knowing operates as a partnership between the Galef Institute and interested schools that serve low-achieving student populations. The Galef Institute's role is to provide professional development for teachers, including three days of summer training followed by on-site coaching in the use of interdisciplinary instructional strategies. The focus of the training is to assist teachers in how to teach the natural connections between the separate disciplines, with a particular emphasis on integrating the arts so students have diverse means of expression. Visual and performing arts lessons and content are regularly incorporated into interdisciplinary thematic units. Teachers are encouraged to create original lessons and approaches that incorporate national curriculum standards. They are also encouraged to promote active learning and critical thinking with their students, apply reflective teaching practices, and collaborate with other teachers. To participate in Different Ways of Knowing, a school must have the long-term commitment of a large number — or "critical mass" — of teachers and their principals.

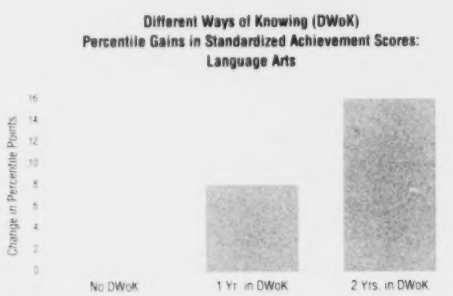
From the entire pool of Different Ways of Knowing schools, four were selected to participate in the evaluation study: one each in east Los Angeles, west-central Los Angeles, south Boston, and Cambridge, Massachusetts. According to Catterall, the study was designed to "compare a large sample of children involved in program classrooms to children not involved in Different Ways of Knowing classrooms. A second major component was observing both program

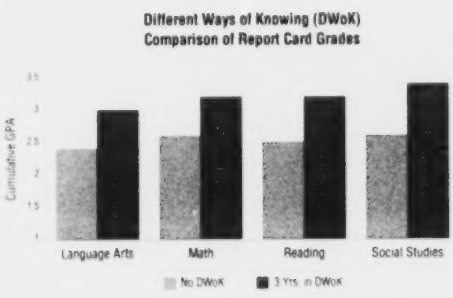
and non-program teachers working with the students in the sample as well as watching the development of program teachers over time."

Specifically, the researchers wanted to answer two questions about both students and classrooms: 1) Do students who participate in the program perform better in school, show more positive attitudes, and appear more motivated than students who do not participate? and 2) Do Different Ways of Knowing teachers use instructional practices that are more active and engaging than non-program teachers? Of secondary interest was the issue of whether outcomes were related to the number of years students and teachers participated in the program.

In total, 920 elementary school students (grades K-6) in 52 classrooms were included in the study: half were Different Ways of Knowing participants and half were not. About 88 percent of participating students were identified as members of racial or ethnic minority groups. A wealth of quantitative and qualitative data from students, classrooms, and teachers composed the data sets for the study: report card grades, standardized test scores, writing and drawing samples, interviews and surveys, and classroom observations. Data were collected from spring 1991 through spring 1994 on overall academic achievement, social studies achievement, student motivation and attitudes toward school, and classroom practices used by teachers.

Although this evaluation was subject to many of the problems commonly associated with longitudinal studies conducted in real-world settings (*e.g.*, student attrition, lack of cooperation from some comparison teachers), it generated impressive results. Significant effects were found on most indicators for which data were collected. Key findings are summarized below:




- On average, students with one year in the program gained 8 percentile points on a standardized language arts test; students with two years in the program gained 16 percentile points; non-program students showed no percentile gains in language arts scores.
- Students with three years in the program outscored non-program students on the writing and drawing assessments of social studies content learning. They also had significantly higher

report card grades in the core subject areas of language arts, math, reading, and social studies.

- Participation in the program was associated with significantly more positive student attitudes and achievement motivation, including higher intrinsic interest in social studies, higher levels of cognitive engagement in social studies work, and increased beliefs that there is value in personal effort for achievement.

- Comparisons of practices used by program teachers with those used by non-program teachers showed several important differences: program classes were observed to have more interactive classroom discourse, more student-initiated topics and discussions, more arts activities integrated into instruction, more time devoted to literacy activities, and more time engaged in problem-solving activities.

- There was an explicit, positive relationship between teaching practices used in the Different Ways of Knowing program and student outcomes.

- Comparisons of teaching strategies and organization over the three-year study show increasing implementation of valued practices with successive years of participation; this suggests the value of a sustained program of teacher development.

The evaluators themselves expressed some surprise at the positive results generated from this study: "The findings we report grew from what should be considered a fairly blunt assessment design; that they emerged through our procedures is impressive. By blunt, we refer to a design based in four diverse schools which implemented the program in individual ways. ... With such a diversity of responses built into the design of the program, a quest for global effects across the implementing classrooms is asking much. Yet important effects emerged." By applying sound research methods, gathering a wealth of both qualititative and quantitative data, and allowing the programs time to develop and mature, a strong case has been established for the effectiveness of interdisciplinary arts programs such as Different Ways of Knowing.

**Source:** James S. Catterall. ***Different Ways of Knowing: 1991-94 National Longitudinal Study Final Report.*** The Galef Institute of Los Angeles, Los Angeles, California, February 1995.

For more information: The Galef Institute of Los Angeles, 11150 Santa Monica Boulevard, Suite 1400, Los Angeles, CA 90025, (310)479-8883.

## Evaluating the Broad Educational Impact of an Arts Education Program: The Case of the Music Center of Los Angeles County's Artists-in-Residence Program

**Doris L. Redfield**

The Music Center of Los Angeles County, Education Division (MCED) provides a wide range of school-linked arts education programs. MCED's artists-in-residence program is one of the most visible and well-established. Through a partnership between UCLA's Center for the Study of Evaluation, Mervyn's, and the California Community Foundation, MCED was able to commission a study to assess the value and relative impact of the artist-in-residence program and to determine whether program goals were being attained. The result was a broad-based study of nine MCED artists involved in 16 residencies at 11 schools in 65 classrooms.

The residencies represented five arts disciplines: dance, drama, music, visual arts, and creative writing. Using data from multiple sources (surveys, school records, interviews, case studies, and observations), the researchers were able to confirm the value of the artist-in-residence program as an educational option for at-risk students.

When implemented under optimum conditions, MCED's residencies include several specific components: 1) Artists complete a minimum of 12 arts activities in each of four classrooms over a three-month period. 2) Artists provide workshops for teachers to show them how to relate the arts to classroom instruction. 3) Artists involve families in the residency process. 4) The residency includes a performance component. 5) The residency provides a culminating arts event for students. 6) The artist and teacher work together to plan and develop extended classroom arts activities.

For students the goals of the program are to enhance cooperative group skills, improve self-esteem, expand higher-order thinking skills, and increase multicultural understanding. For teachers the program seeks to increase their knowledge of how to use the arts in the basic curriculum and increase parent involvement.

The researchers employed a pre- post-program evaluation design that compared data collected at the end of the residencies to a variety of baseline data. They also used participant surveys and several qualitative techniques such as observations and focus groups.

As part of the study, more than 500 students in grades four through nine completed surveys after participating in a residency that lasted from eight to 16 weeks. Survey results showed that students expressed very positive attitudes toward their artist-in-residency experiences. Further, students expressed that they believed they had improved their higher-order thinking, communication, and socialization skills.

Results from other data sources generally corroborated these student responses. For example, teachers perceived many positive outcomes for students as a result of the artist-in-residence programs. Students in focus groups reported that the program had improved their communication skills. Observations of artists' lessons showed that students were applying higher-order thinking skills such as anticipatory thinking.

The researchers reported the following summary of comments from student focus groups: "Overall, the seventh-graders said that they learned how to express themselves better. They learned to do this in writing and by acting out their feelings in front of others. ... The high school students ... said that they felt their importance as individuals while also being team players in order to reach common goals within the context of a production."

Report card data also suggested student gains. This should be interpreted with caution, however, because it cannot be directly attributed to the residency programs. Report card grades were available for 358 students in 20 classrooms in three schools. They revealed that grades for the reporting period after the residencies were significantly higher than pre-residency grades.

The evaluation also found areas in which the program could improve. One of these was the development of the artist-teacher partnerships. While the intent of the program is for the artist and teacher to develop lessons cooperatively, there was a tendency throughout the residency programs for the artist to take primary responsibility for planning and delivering the lessons. It appeared that teachers and artists had different concepts of what was intended by the program's "partnership" aspect. The researchers made specific recommendations about this area: "Given that time constraints and various policies often interfere with the time available for quality planning, it is recommended that ... quality time be specifically devoted to meaningful, cooperative planning. The extent to which the artists would welcome extensive teacher input remains untested. While the concept of true partnership is theoretically sound, it may prove practically unfeasible." This finding highlights the need for artist-in-residency program planners to do more to facilitate teacher-artist partnerships.

The researchers confirmed "the MCED Artist-in-Residence Program exceeds expectations for meeting its goals."

**Source:** Doris L. Redfield. ***Evaluating the Broad Educational Impact of an Arts Education Program: The Case of the Music Center of Los Angeles County's Artists-in-Residence Program*** Center for the Study of Evaluation, UCLA Graduate School of Education, Los Angeles, California, 1990.

For more information: Center for the Study of Evaluation, UCLA Graduate School of Education, 1320 Moore Hall, Mailbox 951522, Los Angeles, CA 90095-1522, (310)206-1532.

## Chapter 1 Developer/Demonstration Program: Learning to Read Through the Arts, 1992-93

### Office of Educational Research, New York City Board of Education

Learning to Read Through the Arts (LTRTA) began in New York City Public Schools in 1971 through a partnership combining Title I funds with financial support from the Guggenheim Museum. Since that time the program has grown and evolved, and as of 1993 it flourished in eight inner-city schools serving Title I-eligible students. LTRTA was designed to integrate visual and performing arts with other areas of study for the explicit purpose of improving reading performance in low-achieving students. The program also offers "multi-modal" approaches to learning, including visual, aural, tactile, and kinesthetic learning styles. Program evaluations since the 1970s, including the most recent in 1993, have shown consistent and impressive academic improvements for students participating in LTRTA. The program was validated as a model developer/ demonstration program by the National Diffusion Network and has been adopted by numerous schools and districts across the country.

A 1974 evaluation showed that LTRTA students who spent four months in the program made significantly higher-than-expected gains from pre- to posttest on the reading portion of the California Achievement Test. In 1978 Bernadette O'Brien reported "evaluations of past programs have shown that the students improve an average of one to two months in reading for each month they have participated in the program." A study conducted by Sharon Walker in 1981 noted a similar pattern. She found that students in LTRTA surpassed the criterion for success set for Title I programs by gaining 13 NCE's (normal curve equivalents), which moved them from a mean NCE of 27 on the pretest to a mean of 40 on the posttest. The gains held for all grade levels.

The 1992-93 study examined the LTRTA program as it has most recently been implemented: as a school-based model focusing on multicultural content. The program provides intensive, long-term exposure to arts-integrated curriculum by scheduling classrooms of students selected by school principals to attend approximately five hours of LTRTA instruction per week, for a total of a maximum of 150 hours in an academic year.

In the LTRTA program, students participate in interdisciplinary, thematic, multicultural studies in which the arts play a central role. Reading and arts teachers collaboratively develop thematic units and materials and also teach the classes, while regular classroom teachers further emphasize LTRTA content and concepts in their ongoing classroom instruction. Examples of thematic units studied during the 1992-93 school year include "Folk Art and Folktales Around the World," in which students created paintings based on African Andinkira patterns and read African folk and dilemma tales; "The Nations of New York," in which students explored their own heritage and the ethnic diversity of the city;

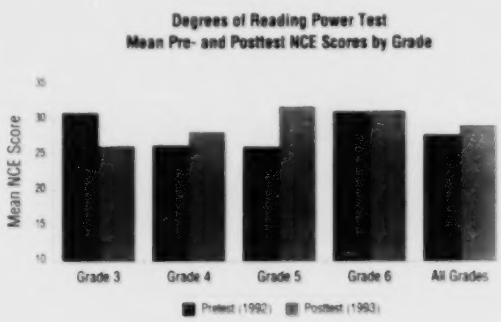
and "East, West and Beyond," in which students explored relationships between art and literature in both eastern and western cultures.

The evaluators attribute the program's success to several important elements:

- the use of thematic, multicultural curricula
- the autonomy of staff at each site to develop content and materials suited to the academic needs of their students
- the use of the four learning modalities (visual, aural, tactile, and kinesthetic) to give more student an opportunity to succeed
- student access to original arts experiences through frequent field trips to museums and performances within the city
- ongoing and multiple methods of student assessment, including both standardized and portfolio assessment
- ongoing professional development provided at the school sites

During the 1992-93 school year, 890 students in eight elementary schools participated in the program. Notably, six of the eight schools were under prior district review for substandard or declining academic performance, and the LTRTA program was instituted as part of their school improvement efforts. Four of the eight schools were selected to participate in the evaluation study. The study used a pretest — posttest design and multiple data sources (interviews, observations, student and teacher surveys, standardized test scores, and a holistic writing sample) to determine whether specific program objectives were achieved.

Survey data revealed positive teacher and student attitudes toward the program, with mean ratings on many items receiving the highest possible score (*e.g.*, a mean of 5 on a 5-point scale). Artist-teachers, reading teachers, and classroom teachers all perceived that LTRTA developed academic, artistic, personal, and social skills in students, and achievement data confirmed these positive perceptions.




To evaluate reading achievement, the researchers compared spring 1992 scores on the Degrees of Reading Power test to spring 1993 scores, using normal curve equivalents (NCEs[1]). They found "every grade made gains in these average scores in relation to the national norm except the third. ... Overall NCE gain for the

[1]NCEs provide an indication of student progress in relation to the national norm group. A gain in NCE means that students **improved** their standing in relation to the group on which the test was normed. If students show no NCE gain, it means they have remained in the same relative position from test to test.

entire population was 1.34." In other words, the NCE scores showed that students gained position relative to the group on which the reading test was normed.

The reading performance of students classified as limited English proficient (LEP) was tested with a different instrument. The results showed that the vast majority (89%) of these students mastered the five reading skills that had been targeted during the year.

To evaluate writing achievement, the researchers examined the results from a holistically scored pre- and post-program writing sample. It revealed that students in grades two through six were writing better, and that the program had met its objective of improving student writing skills.

Based on the 1992-93 findings, the evaluators concluded that the LTRTA program had met or exceeded all of its program goals and that the program should not only be continued but expanded to serve more students in New York City Schools. It appears that LTRTA has withstood the test of time. Because the New York City School District has supported continuous evaluation to document the program's success, it has contributed to our knowledge about the arts as a vehicle for affecting academic performance in other subject areas.

**Source:** Office of Educational Research, New York City Board of Education. ***Chapter 1 Developer/Demonstration Program: Learning to Read Through the Arts 1992-93***. New York City Board of Education, New York, New York, 1993.

**Supplemental Sources:** Office of Educational Evaluation. ***Title I Children's Program, Learning to Read Through the Arts, 1980-81***. New York City Public Schools, New York, New York, 1981.

Bernadette O'Brien. ***Tapestry: Interrelationships of the Arts in Reading and Language Development: Learning to Read Through the Arts***. New York City Board of Education, New York, New York, 1978.

Office of Education. ***Guggenheim Museum Children's Program: Learning to Read Through the Arts***. U.S. Office of Education, Washington, D.C., 1974.

For more information: Office of Educational Research, New York City Board of Education, 110 Livingston Street, Room 728, Brooklyn, NY 11201, (718)935-3762.

## The Humanitas Program Evaluation, 1990-91

**Pamela Aschbacher and Joan Herman**

Los Angeles Unified School District's Humanitas program produced significant positive results for students, teachers, and schools according to a quantitative evaluation study conducted by members of UCLA's Center for the Study of Evaluation. Humanitas students wrote higher-quality essays, were less likely to drop out of school, attended school more often, and reported more positive perceptions about their academic abilities than did a similar group of students to which they were compared. Their teachers also exhibited positive outcomes.

The Humanitas program was initiated by the Los Angeles Unified School District in 1986 in collaboration with the Los Angeles Educational Partnership and four private foundations. By 1990 it reached 3,500 students enrolled in 29 Los Angeles high schools. According to the evaluation report, "Humanitas is based on the philosophy that virtually all students can profit from a conceptual approach to learning. Humanitas attempts to provide all students with opportunities to develop critical thinking, writing, and discussion skills and to offer them a sense of ownership in the learning process that many ordinary classes lack."

The program emphasizes thematic, interdisciplinary instruction that draws upon relationships between literature, social studies, and the arts. The arts component includes in-depth study of art forms as they relate to important social, historical, and cultural events and to literature. Students also have direct arts experiences such as live concerts and theater performances and visits to museums. Students and teachers, who voluntarily participate in the program, are involved in a team teaching/learning approach three to four periods each school day, with the remainder of the day devoted to "regular" high school courses. Six of the 29 Humanitas programs also incorporate a media artist-in-residence, though this element was not evaluated in the current study.

Professional development forms an essential component of the Humanitas program. Humanitas teachers attended a week-long training program, ongoing in-service meetings during the school year, and extensive training sessions during the summer. Teacher Centers, established in 1989, provide ongoing resource and training support for teachers new to the program as well as veterans who want to improve their skills or renew enthusiasm. After interest was expressed by middle school teachers, the centers were opened to them in 1990, and Humanitas was formally developed at the middle level. In 1990-91, 100 high school and 50 middle school teachers from 36 schools participated in Teacher Center activities.

The evaluation, which was initiated in 1989-90 and continued into the 1990-91 school year, was designed to examine the effects of the program on students,

teachers, and schools, as well as the effectiveness of the Teacher Centers. The study sample included 11th-grade students, teachers, and administrators from a representative sample of 12 Humanitas programs, and a matched comparison group of non-Humanitas participants. Data sources included student surveys completed in fall and spring, student writing samples collected in fall and spring, standardized language and social studies test scores, attendance records, student portfolio samples, and teacher and administrator surveys.

What did the researchers learn about the program's effect on students? The data revealed multiple positive impacts on student performance, behaviors, and attitudes, including the following:

- Essays written by Humanitas students contained higher-quality writing overall, more conceptual understanding of history, and more interdisciplinary references than those written by non-Humanitas students. Further, low-achieving Humanitas students (those performing below the 35th percentile on a standardized language test) made gains on the essay equivalent to gains made by high-achieving students.

- Low-achieving Humanitas students were significantly less likely to drop out of school than were low-achieving students from comparison classrooms.

- Teachers reported significantly higher class attendance for Humanitas students than for non-Humanitas students.

- Humanitas students made significantly more positive responses on surveys than did non-Humanitas students regarding the effects of their classes on their academic achievement.

**School Dropout Rates of High-Risk Students in Humanitas and Comparison Classes**

| | Dropped | Not Dropped |
|---|---|---|
| Humanitas | 1% | 99% |
| Comparison | 7% | 93% |

What did the researchers learn about benefits for teachers? Humanitas teachers also made significantly more positive responses than did comparison teachers to the majority of survey queries. For example, Humanitas teachers reported more often that their classes met the needs of students with above average ability and students with poor English skills; they reported more often that their classes helped students see relationships, question and analyze material, write clearly, and articulate thoughts; they said more often that they have "very high" expectations for their students.

What did the researchers learn about the Teacher Centers? As is often the case with innovative approaches in education, strong staff development was crucial to the success of the Humanitas program. It was provided through the Teacher Centers, which offered sustained and intensive training for Humanitas teachers. The evaluation showed that teachers attending Centers were "unanimously positive" about all aspects of the training, and they reported that their teaching practices and attitudes had changed as a result. They described increased focus on student outcomes, greater awareness of multicultural issues, a greater

willingness to collaborate with colleagues and take risks, and an overall new enthusiasm for teaching.

While Humanitas is not an arts education program per se, it incorporates the arts into a broad and comprehensive humanities curriculum, resulting in reported benefits for high school students and teachers. The growth of the program to include many high schools and middle schools within the Los Angeles Unified School District speaks to its popularity and viability. Through partnering with foundations, the Los Angeles Educational Partnership, and UCLA, Humanitas has been able to develop a strong interdisciplinary program, support it with professional development, and document its outcomes through an evaluation study. It should be a model for others interested in an integrated arts program at the secondary school level.

**Source:** Pamela Aschbacher and Joan Herman. ***The Humanitas Program Evaluation, 1990-91***. Center for the Study of Evaluation, UCLA Graduate School of Education, Los Angeles, California, 1991.

For more information: Center for the Study of Evaluation, UCLA Graduate School of Education, 1320 Moore Hall, Mailbox 951522, Los Angeles, CA 90095-1522, (310)206-1532.

## Improving Visual Arts Education: Final Report on the Los Angeles Getty Institute for Educators on the Visual Arts (1982-1989)

### Getty Center for Education in the Arts

The challenges of bringing about lasting institutional change in schools are brought to light in this report describing the experiences of the Getty Institute for Educators on the Visual Arts. Early in the 1980's, the Getty Institute set out to establish a comprehensive discipline-based art education (DBAE) program in 21 school districts in Los Angeles County. The goal was for every student in every classroom districtwide to receive regular, systematic visual arts instruction from a teacher trained through Institute staff development programs. An evaluation was conducted along with the seven-year implementation of the program.

After a strong start and several "peak years" in the mid-1980's, the commitment of many of the 21 districts began to wane. At the end of seven years, the evaluators concluded that one of the original participating districts had abandoned the program completely; nine districts were at a "lip service" level of commitment that made it unlikely they would sustain the program once the Institute withdrew; five districts showed moderate support for maintaining some elements of the program in some settings; and six districts appeared to have the commitment to institutionalize the program in close to its original form. The element most critical to those six districts' success with institutionalizing the program was a high level of district support that included formal adoption of a DBAE curriculum, adequate allocation of resources for training and instructional materials, school-based program monitoring, and effective communication at all levels within the district.

The DBAE Theory and model implemented in Los Angeles includes five major elements:

- the GOAL that regular art instruction will lead to knowledge about art, understanding of its production, and appreciation of its aesthetic properties
- the RATIONALE that art is a necessary part of general education
- CONTENT that includes aesthetics, art criticism, art history, and art production
- CURRICULUM that is implemented districtwide and includes written plans for systematic, regular, and sequential instruction
- CONTEXT that includes strong commitment from a districtwide team including not only teachers but principals, board members, superintendents, and other administrators.

Districts agreed to provide release time or stipends for teachers to attend Institute training and funds to purchase art curricula and supporting instructional resources. An intensive, multitiered teacher development component was supported by the Institute and included three-week-long summer programs, seminars, leadership training for the core district teams, short workshops throughout the year, and summer renewal programs.

Throughout the seven-year implementation, the evaluation documented support for the program in many participating districts as evidenced by positive effects on teacher attitudes, adoption of DBAE curricula, increases in the amount of art instruction, and an enthusiastic response from students receiving DBAE instruction. Some districts were more successful than others, and the evaluation provided feedback to the Institute about how to make program changes to ensure success at as many sites as possible. However, by 1988 (the sixth year of the program) the evaluators found that only about one-third of the 10,000 teachers in participating districts had received any DBAE training, and about one-half of those had had only one to five hours of training.

At the end of the 1990-91 school year, two years after the Getty Institute support ended, the evaluators returned to the 21 districts to interview members of the core teams about the status of DBAE in their districts. These interviews revealed that, compared to their "peak years" of implementation, support for the DBAE programs had diminished across the board. Although teachers who had been part of the original cadre that received intensive training directly from the Institute remained committed, their numbers were decreasing as they moved out of the districts or retired. Many of those who remained had adapted the DBAE model into an integrated approach in which art was taught with literature or social studies.

Evaluators documented the substantial barriers to large-scale implementation, including the following:

- Turnover among teachers, administrators, and board members created a lack of institutional memory about the original intent of the DBAE program and little commitment to its survival.

- The summer institutes were not sufficient to "grow" a new generation of fresh support for the program.

- Severe budgetary cutbacks associated with California's economic recession made it almost impossible for districts to maintain financial support for the program.

- The move toward arts integration was at odds with the Institute's DBAE Theory and vision for the arts in the curriculum. The evaluators concluded, "it is all too easy to use the art solely as the vehicle for art history, in which the content of the artworks is what is discussed, and the

aesthetic, critical, and production aspects are ignored because they do not fit in."

Despite the challenges of institutionalizing a comprehensive DBAE arts education model, the Getty Institute took the lessons from this experiment seriously and changed its approach for the future. A maintenance coordinator continues to work with the original 21 districts in an attempt to revitalize their understanding of and commitment to the program. In an effort to allow districts the flexibility needed to adapt the model to local contexts, a Regional Grant Program was developed to provide grants to consortia of school districts, universities, art museums, and other agencies. Regional centers in Florida, Tennessee, and elsewhere have made substantial contributions to teacher training and program development. An evaluation of the regional program is anticipated at the end of 1995. For four years the program was part of the National Diffusion Network (NDN) of the U.S. Department of Education, which assisted school districts nationwide in adapting or adopting the DBAE approach. The Getty Center subsequently withdrew from the NDN and developed its own national dissemination program.

The Getty Institute for Educators on the Visual Arts began the DBAE project with high hopes for changing the way visual arts are taught in schools. This hope was supported by a long-term commitment of money and human resources, yet lasting changes in schools were not achieved for a number of design-related and environmental reasons. The lessons from this pioneering large-scale effort can and should make a difference in the development and implementation of other arts programs.

**Source:** Getty Center for Education in the Arts. ***Improving Visual Arts Education: Final Report on the Los Angeles Getty Institute for Educators on the Visual Arts (1982-1989)***. Getty Center for Education in the Arts, The J. Paul Getty Trust, Santa Monica, California, 1993.

For more information: Getty Center for Education in the Arts, 401 Wilshire Boulevard, Suite 950, Santa Monica, CA 90401-1455, (310)393-6657.

## Targeted Studies

## Targeted Studies

### Overview

- Quantitative and qualitative research
- Community-based and school-based program evaluations and studies
- Nationwide locations
- Focus on teachers in some studies
- Preschool students to adult learners
- Children with special needs, at-risk students, urban and rural students

### Primary Themes

- Innovation versus tradition
- Multiple delivery systems and links to learning
- Indicators of program effectiveness
- Partnerships, community resources, and community-based education
- Different "voices" on the arts

The targeted studies tend to be arranged by scale from the broadest to the narrowest. A nationwide study, *Safe Havens*, and a look at Arts Partners are the first entries. A summary of academic achievement data from one elementary school completes the section. In between, the studies include the arts as both the means to an end and the arts as ends in themselves. The selections show the arts in diverse settings with different participants and present a range of findings. Taken together, these entries point towards the relevance of the arts to many educational missions.

The teacher-focused studies illustrate the potential of using widely accepted staff development models to enhance arts teaching by specialists and by regular classroom teachers. From the qualitative studies in this section, readers may begin to gain insights into the perspectives and outlooks of arts participants. These may help readers understand how particular individuals perceive the effects of arts instruction.

Although the arts have been recognized as an economic development strategy for some time, their connection to community development is just beginning to be realized fully. These studies involve a variety of links between education and communities that reflect the composition and needs of specific localities and the potential for corporate support and public/private partnerships.

42

## Arts and Cognition: A Study of the Relationship Between Arts Partners Programs and the Development of Higher Level Thinking Processes in Elementary and Junior High School Students

**Carol Fineberg**

Does a quality artist-in-residence program help students to acquire, internalize, and transfer critical-thinking and problem-solving skills? This important question was explored in the Arts and Cognition study, in an attempt to validate the claims and assumptions of many arts educators that participation in arts education programs enhances students' ability to apply higher-level thinking to the arts and to other content areas. The investigator found evidence that students participating in Arts Partners had increased opportunities to use critical-thinking and problem-solving skills in their artist-in-residence lessons; in addition, students applied concepts and learnings from other subject areas as they explored the arts.

Arts Partners began in 1984 and currently serves 21 of 32 New York City school districts. It is a multiagency effort involving 15 arts agencies that provide professional performing, visual, and dramatic artists to work in targeted schools, typically for 10 weeks. The program's purpose is "to expand the cultural resources available to our students and to expand their effectiveness in the school curriculum. ... By working together, we hope to find new ways in which the arts can help schools meet their priorities and introduce children to the creative stimulation of the arts."

School districts, in collaboration with arts agencies, apply to the Arts Partners Council for competitive grants to participate in the Arts Partners program. The district must develop program goals and objectives, select target schools for participation, and commit to provide other types of arts education programs or experiences for students to augment the residency. Although continued funding from year to year is not guaranteed, the vast majority of programs have been supported over multiple years.

Five Arts Partners artist-in-residencies, representing five artists working in three arts areas (visual, theatre, dance) were selected to participate in the evaluation study. The five residencies represented a wide variety of school settings, school demographic compositions, and relationships between the artists and teachers. The artists all had received high ratings for their work with schools during the years prior to the study.

Several types of qualitative data were gathered: teachers and artists reported on student use of critical-thinking and problem-solving skills; student work was collected and holistically scored; student interviews were tape recorded; and lessons from the beginning, middle, and end of each of the five residencies were observed and documented, with the intent of obtaining concrete examples of artists eliciting critical-thinking and problem-solving skills from students.

Critical thinking was operationalized for this study by combining the work of R.J. Swartz and D.N. Perkins with Bloom's taxonomy of higher-level thinking skills. Thus, the researcher looked for artmaking activities that exemplified seven types of thinking skills (*e.g.*, representation of an idea, speculation) and four categories of higher-level thinking (application, analysis, synthesis, evaluation). Although the five artists were about evenly distributed along a continuum representing the use of strategies to encourage critical thinking, all of the artists were observed to be effective at various times in promoting particular thinking skills.

From the evidence gathered during the observations, a model emerged suggesting that six key factors, listed below, influence student cognitive growth. These factors were not dependent upon external conditions like classroom settings or exceptional effort on the part of the regular classroom teacher, but rather depended upon the skill and experience of the resident artist.

- artistic expertise
- effective instructional strategies
- clear thinking skills goals
- challenging artmaking problems or tasks
- time for planning and artmaking commensurate with the problem
- enthusiasm

At the same time, observations were made of student behaviors and the transfer of learning. The researcher expected to find that students would apply new arts learnings to other academic domains, but she actually found an opposite phenomenon. Students were observed to draw upon their learnings from the "core" disciplines for much of the content for their art works — the books, masks, sculptures, and dances they created. It appeared that the open and exploratory nature of the arts lessons allowed students to more actively explore their "regular" subject areas.

Arts and Cognition is one of few studies that has attempted to examine the explicit relationship between the arts and higher-level thinking skills. The findings are not conclusive, and they are based mostly on data about the nature of the activities and interactions observed during residency lessons. Nevertheless, this study provides a point of departure both as a model for planning artist-in-residence programs and for evaluating the effect of study of the arts on higher-level thinking processes.

**Source:** Carol Fineberg. ***Arts and Cognition: A Study of the Relationship Between Arts Partners Programs and the Development of Higher Level Thinking Processes in Elementary and Junior High School Students***. C.F. Associates and the Arts Partners Council, New York, New York, October 1991.

For more information: C.F. Associates, 595 West End Avenue, New York City, NY 10024, (212)724-3079 and the Arts Partners Council, 131 Livingston Street, Brooklyn, NY 11201.

## Safe Havens: Portraits of Educational Effectiveness in Community Art Centers That Focus on Education in Economically Disadvantaged Communities

**Jessica Davis**

Arts education does not have to take place in schools. Community art centers have been providing arts experiences and education for children and adults for decades. The community art centers showcased in *Safe Havens* present five different models of effectiveness based on Project Co-Art's "authentic" assessment model: "Authentic assessment is constructed out of objectives and criteria that are relevant to and valued by the field itself — not imposed from outside in."

The Project Co-Arts researchers sought to reflect the diversity of community art centers and explore different models of effectiveness that "might demonstrate the flexibility of our developing evaluative frame." For Project Co-Arts, "educational effectiveness is not a *what* that either happens or not; it is a *when* that happens more or less and is marked by certain identifiable symptoms." The report describes these characteristics in five centers in distressed inner-city communities. *Safe Havens* showcases grassroots efforts as vehicles for learning and community development and provides ways to assess the relationships among goals, practices, and outcomes. Sponsors of other in-school and community arts programs would benefit from studying these centers' visions and methods and the application of the assessment model to local situations.

The qualitative "portraits" illustrate how the arts can make a difference for individuals and support learning in even the toughest settings. "*Safe Havens* speaks to the connection that is securely maintained between community and center and the ability of the center to be there constantly for its students in a world in which uncertainty abides." The *Safe Havens* examples were chosen after an intensive survey and interview process. As the research progressed, four "dimensions" emerged that play a role in effectiveness:

- teaching and learning — how and why the center provides instruction
- journey — the center's history from its beginning to its vision for the future
- community — the community each center serves
- organization — the operational structure of the center

Through the portraiture technique, researchers explored these dimensions in five centers across the country. A week of observation in each center supplemented information gathered in the survey and interview phases. *Safe Havens* described these centers:

- The Artists Collective, Hartford, Connecticut
  In downtown Hartford, arts classes and performances with emphases on African American traditions and cultural awareness are provided for

children of all ages. *Themes:* safe haven, family, the process of being somebody, and rites of passage

- MollyOlga Neighborhood Art Classes, Buffalo, New York
  On Buffalo's East Side, visual art classes and exhibitions are open to anyone. *Themes:* constant survivor, the model of the professional artist, realistic accessibility

- The Manchester Craftsmen's Guild, Pittsburgh, Pennsylvania
  Classes in ceramics, photography, and other art forms draw students, but they enter a program that encourages them to go to college and be able to enter the workforce. The Guild is connected with the Bidwell Training Center, an adult vocational center. *Themes:* place in the sun, winning the right to be heard, relationships

- Plaza de la Raza, Los Angeles, California
  The restoration of Lincoln Park in east Los Angeles led to the creation of an art, dance, and music center that serves the Hispanic community. *Themes:* come and be together, voice, definition

- East Bay Center for the Performing Arts, Richmond, California
  Dedicated to revitalizing traditional art forms and presenting contemporary arts, the center supports ensembles and provides classes for a diverse city that is overshadowed by San Francisco, Oakland, and Berkeley. *Themes:* relevance, collective effort, deliberate movement

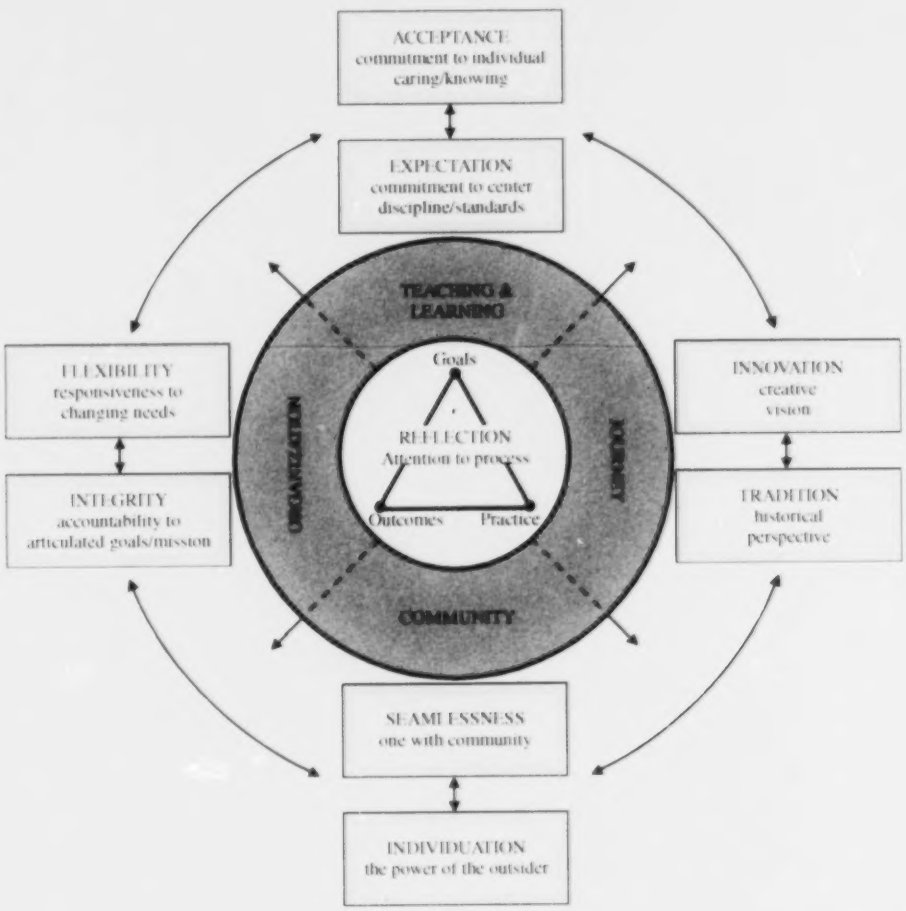
The centers are the results of an individual or small group of artists' vision for the arts and children, families, and communities. Their visions are carried out through classes, private study, performances, community service, and relationships with professional artists and are reflected in each center's themes. Despite the diversity among the centers, common descriptors also emerged from the five portraits.

Taken together, these centers:

- "espouse and engage the power of art to transform and/or articulate personal identities,
- cultivate strong relationships among center constituents (teachers, students, parents, staff),
- know and carefully attend to the interests and needs of the communities they serve,
- provide enduring oases for students and families, and
- attend to their own process of development and transformation."

The multifaceted Co-Arts Assessment Wheel illustrates the model. The first level is the four identified dimensions: teaching and learning, journey, community, organization. The second level is reflection on the relationships among goals,

practice, and outcomes. The third layer requires the "balanced reconciliation between four different but mutually informative pairs of process dichotomies or generative tensions." See the pairs in the figure below.




The portraits of the centers and the description of the assessment model provide a new outlook on effectiveness and measurement. The assessment model requires reflection and flexibility. The five examples show what can happen when these are joined with a vision for community service and development.

**Source:** Jessica Davis. ***Safe Havens: Portraits of Educational Effectiveness in Community Art Centers That Focus on Education in Economically Disadvantaged Communities***. Project Co-Arts, Cambridge, Massachusetts, November 1993.

For more information: Harvard Project Zero, Harvard Graduate School of Education, Room 321 Longfellow Hall, Appian Way, Cambridge, MA 02138, (617)495-4342.



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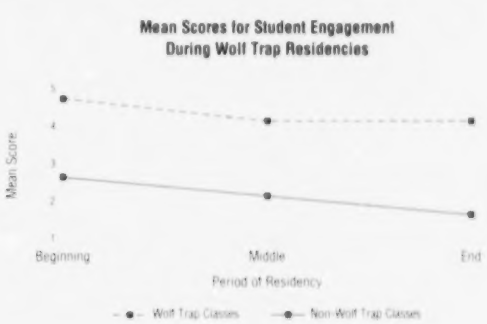
## Evaluation of Wolf Trap Institute for Early Learning Through the Arts: 1991-92, 1992-93, 1993-95

**Bruce Torff**

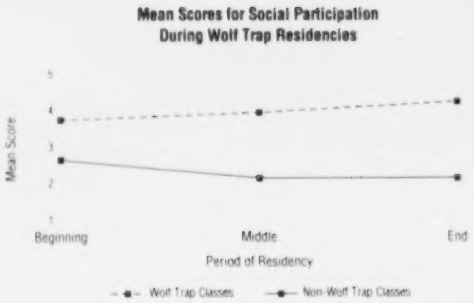
Does an artist-in-residency program show benefits for at-risk preschoolers and their teachers? This was the question posed by researchers from Harvard's Project Zero, who conducted a four-year investigation into the effects of the Wolf Trap Institute for Early Learning Through the Arts program. Begun by the Wolf Trap Institute in Washington, D.C., the program provides seven-week performing arts residencies in Head Start preschools at several locations across the country. The focus of the program is to offer quality performing arts experiences to low-income children and to enhance teacher skills in incorporating performing arts — music, movement, and drama — into the regular curriculum.

Artist-teachers are trained by the Wolf Trap Institute to use a residency curriculum in preschool classrooms. The residency consists of two lessons per week over a period of seven weeks. The artist-teachers are encouraged to tap ideas from the teacher's ongoing curriculum and incorporate them into the arts residency activities. For example, if the classroom teacher is teaching students about "the senses," the artist designs performing arts activities related to that topic during residency classes. The artist also is expected to collaborate with the teacher on lesson planning and to act as a teacher-trainer so that teachers can acquire the skills needed to continue using the performing arts activities and concepts after the residency is over.

The first two years of the evaluation study involved classroom observations, interviews, and analysis of materials and paperwork to determine whether students and teachers benefitted from participating in Wolf Trap residencies. In year one, two residencies in Washington, D.C., were examined; in year two, residencies in Tennessee and Arizona were the subject of study. This sample of programs provided a range of geographic locations, artist-teacher approaches, and student populations, and the consistency of results for teachers and students over the two years was notable.




The study of change in students consisted of coded observations of two important aspects of student activity: *student engagement*, defined as the level of attentiveness to and participation in the activity, and *social participation*, meaning the level of student interaction with peers. Six Wolf Trap classes and six non-Wolf Trap "regular"




classes were observed during each residency: two at the beginning, two in the middle, and two at the end. For both years the researchers found that Wolf Trap classes had significantly higher levels of student engagement and social participation than did non-Wolf Trap classes. Slightly higher engagement scores at the beginning of the program were attributed to a novelty effect. Further, results showed that the residency activities were developmentally appropriate for the age of the children and that they provided opportunities (i.e., arts instruction and experiences) that were not present in regular classroom activity.

Results related to changes in teachers were less striking. In fact, the researchers found that the program was falling short of its goals of involving teachers in the residencies and changing teachers' practices in post-residency classes. Observations and interviews revealed that the Wolf Trap approach to training tended to be "modeling plus notebooks" and that this approach was insufficient to impact classroom teaching styles after the residencies ended.

Specific recommendations were made in the second year evaluation report to strengthen the teacher training component. The researchers suggested that, by increasing teacher involvement during the residencies, teachers would be more likely to use arts-based instruction after the residencies. The result of these recommendations was the development, implementation, and evaluation of the Wolf Trap Plus model for staff development, an apprenticeship approach that involves structured conferencing, planning, and co-teaching between the artist-teacher and regular teacher. After two years of evaluation, the researchers determined that the model fostered desired positive changes in teaching practices.

The Wolf Trap Institute for Early Learning Through the Arts appears to benefit at-risk preschoolers by actively engaging them in quality arts activities and experiences. Further, Wolf Trap Plus shows promise as an effective apprenticeship model for teacher training in the arts. The research component for these programs was long-term and provided valuable information for program improvement as the Wolf Trap residency programs matured and expanded.

**Source:** Bruce Torff. ***Evaluation of Wolf Trap Institute for Early Learning Through the Arts: Annual Reports 1991-92 and 1992-93***. Harvard Project Zero, Cambridge, Massachusetts, 1994.

**Supplemental Source:** Bruce Torff and Edward Warburton. ***Arts-Based Instruction and Professional Development: Report of the Wolf Trap Evaluation Project: 1993-95***. Harvard Project Zero, Cambridge, Massachusetts, 1995.

## The National Gallery of Art Teachers' Institutes: A Five Year Evaluation 1989-93

**Ellyn Berk and Kathleen Walsh-Piper**

Since 1989 the National Gallery of Art has conducted summer Teacher Institutes for educators who wish to learn how to incorporate the visual arts into their teaching and use museums as a resource for their classrooms. Nearly 1,000 teachers from across the country have participated in these Teacher Institutes during the first five years of the program. Participants represent many disciplines and all grade levels. This evaluation by Ellyn Berk and Kathleen Walsh-Piper found that many teachers who had completed the Teacher Institutes a) showed positive attitudes toward teaching, b) had incorporated the arts into other curricular areas, c) had designed original arts lessons, and d) had planned class field trips to museums.

The expressed purpose of the National Gallery of Art Teacher Institute is to "allow teachers, as adult learners, an opportunity to learn, reflect, and grow as professionals in order to promote and improve education about works of art, their creation, context and value, and offer a model for teaching about art." A typical Teacher Institute lasts six days and includes a wide variety of arts activities. For example, one Teacher Institute cited in the report, "The Renaissance in Europe," included lectures by scholars and curators, gallery tours, hands-on studio sessions, artist demonstrations, music and dance performance, and various discussion groups. Time is also provided for teachers to exchange ideas on interdisciplinary approaches to art studies. The attendance at Teacher Institutes is typically evenly divided between art teachers and teachers from other disciplines such as history, humanities, and foreign language.

For the evaluation the researchers surveyed teachers both at the beginning of Teacher Institutes and again six months after they were completed. The researchers also conducted site visits to observe arts-integrated lessons that had been created by the teachers. Four areas of teacher behavior and attitudes were assessed: motivation, morale, attitudes toward teaching art, and changes in the style and content of teaching. Findings were reported for each of the four areas based on the six-month follow-up survey responses and site visits.

The researchers reported that large majorities of teachers expressed increased motivation through their survey responses. For example, teachers said they had purchased museum materials for their classrooms, had encouraged students to visit museums, and would encourage their colleagues to attend a Teacher Institute. Several other indicators also showed that Teacher Institutes had a positive effect on teacher morale. For instance, by 1993 about two-thirds of the participants had been recognized by their districts for attending a Teacher Institute, more than half had made presentations at faculty meetings, about one-third had discussed the Teacher Institutes directly with their superintendents, and many had provided teacher training for their schools or districts.

Increased awareness of the arts and improved attitudes toward teaching art were evident in teacher comments. They expressed the need to include more art history in arts instruction and the need to integrate art into other subject areas. Many teachers said they had already acted upon these attitudes by joining local art museums and initiating formal relationships between their schools and local museums. When queried about whether they had developed or created new art lessons after the Teacher Institute, 75 teachers voluntarily sent curriculum materials. The researchers then visited selected sites to observe lessons and verify the comments. They reported that teachers were "incorporating the knowledge and attitudes they gained through the institute experience into their work with students."

Based on teacher feedback, the researchers identified several features of the National Gallery of Art Teacher Institute that could be replicated in many communities:

- the uniqueness of the museum setting
- a focus on the characteristics and personal growth of the adult learner
- the interdisciplinary nature of the institute, such as attendance by art and non-art teachers
- the total immersion model of the intensive six-day institute
- the networking opportunities for participants

The Teacher Institute has shown a five-year record of positively influencing teacher attitudes and behavior regarding the teaching of the arts. This finding is particularly notable in light of the fact that about half of participating teachers have been non-arts teachers who, nevertheless, have incorporated visual arts into their teaching of history, language, and many other content areas.

**Source:** Ellyn Berk and Kathleen Walsh-Piper. ***The National Gallery of Art Teachers' Institutes: A Five Year Evaluation 1989-1993***. National Gallery of Art, Washington, D.C., June 1994.

For more information: National Gallery of Art, 6th Street at Constitution Avenue NW, Washington, DC 20565, (202)737-4215.

## Arts Integration Program II: Final Report

**J. David Betts**

This study identified salient features of a mentor-teacher model for training teachers to master techniques used in the Tucson Pima Arts Council's Arts Integration Program. Betts found four elements as key to implementing a successful mentor-teacher program:

- concentration of efforts on one arts area (in this case theatre) for an entire school year
- peer mentoring, at the school site, by an expert experienced teacher, including classroom visits and observations
- regular planning and review meetings
- videotaping and review of arts lessons

The Arts Integration Program was created by the Arts Education Department of the Tucson Pima Arts Council and was first implemented in schools during the 1992-93 school year. At the same time, a two-year evaluation of the program was funded by the Arizona Art Education Research Institute. This final report describes results from the program for students, teachers, and classrooms. This brief synopsis, however, focuses on the unique teacher training component of the program, called the mentor-teacher model. This component was a primary focus of the second year of the study, and the results offer insights into effective teacher training practices for arts educators.

Based on the first-year evaluation, which showed overall positive effects for students based primarily on self-report data, the focus of the second-year study became to determine how best to share Arts Integration Program techniques with teachers new to the program. Two (School A and School B) of the 70 schools involved in the program in southern Arizona participated in the evaluation. Each school had an on-site mentor-teacher, a fourth-grade teacher who was considered expert based on her first year of involvement in the program, combined with several years of teaching experience. After an initial one-day workshop for the new teachers, each mentor-teacher worked with one third-grade and one fourth-grade teacher (called proteges) who volunteered to participate in the program.

The teachers, together with the program developers and researchers, originally decided to concentrate only on two arts areas during the year — theatre and music. By November, however, all parties agreed to focus exclusively on implementing theatre instruction during the year. The theatre lesson series consisted of drama exercises starting with activities such as miming simple actions, then building to the use of character and voice, and ending with story construction and improvisation that were integrated with other classroom subject matter.

The evaluation of the teacher component was qualitative and involved classroom observations, videotaping, interviews, and analysis of teacher journals containing teacher reflections on the experience. Although the program was successful at both sites, Betts determined that the program was more effective in School B because the mentor-teacher and the protege teachers met regularly to discuss program planning and lesson delivery. They also observed in each other's classrooms and conferenced after each observation. In School A, regular meetings were not held and observations were limited to the mentor-teacher demonstrating lessons in the protege teachers' classrooms.

As concluded by the author, "the Arts Integration Program mentor-teacher model engaged the teachers in new activities. Teachers collaborated on the lessons with the other teachers and with their students. Journals and interviews forced them to reflect and to express their thoughts and ideas. Finally, lesson outlines were designed to allow for great freedom in cultural expression for all involved." The mentor-teacher model incorporates most of the elements of effective professional development programs and applies them to the integration of the arts in regular elementary classroom settings. Professionals interested in seeing lasting improvements in how the arts are taught throughout the curriculum can gleen many valuable ideas from the mentor-teacher model.

**Source:** J. David Betts. ***Arts Integration Program II: Final Report***. Tucson/Pima Arts Council. 1994. Project funded by the Arizona Arts Education Research Institute.

For more information: Tucson/Pima Arts Council, 240 North Stone, Tucson, AZ 85701, (520)624-0595.

## North American Indian Music Instruction: Influences upon Attitudes, Cultural Perceptions, and Achievement

**Kay Louise Edwards**

According to projections about the demographic composition of the United States in the next 40 years, the "minority" population will soon be the majority population. These projections have profound implications for educators in general and for multicultural education in particular. This dissertation study provides specific and concrete ideas for designing and teaching effective multicultural lessons in general music classes. Edwards found that fourth-grade students' traditional attitudes and perceptions toward Native American culture and music can be changed through instruction that includes accurate content and discredits stereotypes about minority cultures.

Conducted in five intact fourth-grade classrooms in a suburban elementary school, the study compared four instructional techniques for teaching about Native American music to a control condition that did not include such music instruction. The researcher wanted to determine which approach positively affected student attitudes toward music class, which approach affected students' preconceived perceptions about the culture and music, and how the instruction impacted musical achievement.

The Native American music unit consisted of two 30-minute lessons per week for six weeks, for a total of 12 lessons. All four treatments included an interdisciplinary approach that incorporated learning the "cultural context" for the music studied in conjunction with the regular fourth-grade history and social studies curriculum (Arizona history and culture), and all four classes received the same four introductory lessons. The instructional variations comprised the last eight lessons and included the following: group A received large group instruction using authentic Native American instruments; group B received large group instruction with a Native American guest artist; group C received small group learning centers with authentic Native American instruments; group D received small group learning centers with nonauthentic (or "substitute") instruments. The control class was taught a traditional music unit that included folk dance, singing, and recorders, but no Native American music.

Pretest scores on the American Indian Belief Inventory (AIBI) showed that students indeed held stereotypical beliefs and cultural biases about Indian

culture and music prior to the instruction. For example, they tended to agree with statements such as "Indian music accents the first of every four beats: BOOM-boom-boom-boom. 1 2 3 4." When the AIBI was administered at the end of the unit, all four of the treatment groups showed significantly greater increases on the measure than did the control group (based upon appropriate statistical analyses). None of the differences between the four treatment groups was significant; therefore, it appeared that the four instructional approaches to the content were about equally effective in changing student perceptions.

Student writing samples obtained at the end of the unit showed that all treatment group students learned the desired content and skills, their responses contained more breadth and depth than did the control group, and they expressed various levels of cultural awareness and sensitivity. They also appeared to have gained several "extramusical learnings" — information related to Indian cultures, but not to music per se. Finally, the study found no significant differences between any of the five groups related to their attitudes toward music class, as measured by the Music Class Attitude Inventory.

The most notable finding of this study is that the instruction was effective in diminishing students' stereotypical attitudes and perceptions toward a minority culture. This finding has important implications for multicultural education, music instruction, and possibly for arts instruction in general. Student populations in the United States are becoming more diverse, and there is a growing need to develop students' understanding and appreciation for all of the cultures represented in the society at large. As Edwards states, "The arts offer a unique and integral component of curriculum in world and American cultures for educators who wish to be catalysts for cultural understanding and respect."

**Source:** Kay Louise Edwards. ***North American Indian Music Instruction: Influences upon Attitudes, Cultural Perceptions, and Achievement***. (D.M.A. dissertation.) Arizona State University, Tempe, Arizona, December 1994.

## Drama and Drawing for Narrative Writing in Primary Grades

**Blaine H. Moore and Helen Caldwell**

Since the 1960s scholars have explored the writing process among students of all ages. This study is part of a long line of research on the development of literacy in children. It focused on the use of drama and drawing as preparation for writing. In addition, Moore and Caldwell showed how teachers and students developed confidence in drama and drawing, activities that were unfamiliar to them in relation to writing, through specific training and practice.

This study compared the effects of drawing, drama, and discussion as techniques for preparing for narrative writing. The authors developed and tested the Narrative Rating Scale to evaluate the students' writing. Two second- and third-grade classes in a rural Rocky Mountain region were randomly divided into a drama group (experimental), a drawing group (experimental), and discussion group (control). Results of a pretest showed the groups to be equivalent. The study extended over 15 weeks.

For eight weeks prior to the beginning of the study, teachers of the three groups participated in training sessions that covered "theory and application of the process approach to teaching writing, as well as specific instruction in the drama, drawing, and discussion techniques to be explored." During each week of the study, all three groups participated in a 15-minute discussion of narrative writing. Then they took part in the specific drawing, drama, or discussion lessons planned by the researchers. Writing samples were collected each week and blindly scored by three raters.

The authors analyzed the scores weekly for a running comparison of the three groups. Statistically significant differences emerged between both the drama and drawing groups and the control group. However, there was not a significant difference between the drama and drawing groups: "The writing quality of drawing and drama groups was consistently and significantly different from the writing quality of the control group. Attitude did not appear to be a factor influencing the quality of writing."

The authors also candidly reported that the teachers and students were not initially comfortable with the drama and drawing activities. They "needed time to develop a confidence and familiarity with drama techniques before they could successfully use drama as a planning activity for writing." As their confidence increased, teachers said that they would have preferred more flexibility and time to pursue drama activities. In addition, "students participating in art-related planning activities needed time to develop a graphic vocabulary to use as a tool for developing ideas, and their initial concept of drawing as a 'frill' seemed to be a barrier during the first weeks of the study."

This study underscores the importance of planning for writing and the effectiveness of drama and drawing as effective techniques. The authors state, "As they involve creative products in themselves, drama and drawing allow the writer to test out, evaluate, revise, and integrate ideas before writing begins. Thus, drama and drawing are more complete forms of rehearsal for writing than discussion." The results of this study are consistent with those of other researchers and as such provide a strong foundation for program planning. Drama and drawing are readily accessible activities for teachers and "are exciting means of rehearsing for children as they prepare to write."

**Source:** Blaine H. Moore and Helen Caldwell. "Drama and Drawing for Narrative Writing in Primary Grades," ***Journal of Educational Research***. V. 8, n. 2, pp 100-110, November/December 1993.

## Does Creative Drama Benefit Elementary School Students: A Meta-Analysis

**Carol Anne M. Kardash and Lin Wright**

This statistical analysis of research on creative drama shows that creative drama activities produced a moderately positive effect on elementary school student achievement in a variety of areas such as reading, oral and written communication, person-perception, and drama skills. Nevertheless, the authors point out the need for more detailed documentation of future research in this field. Not only did they find the quantity of published research from almost 20 years to be quite small, but they discovered many studies included no empirical data.

For their analysis, Kardash and Wright used a meta-analysis, which applies statistical techniques to the results of many empirical studies on the same intervention (in this case, creative drama). A meta-analysis calculates "effect size" — the standardized mean difference between a control and treatment group — as a common denominator to gauge each study's findings. This calculation allows for the comparison of dissimilar studies.

To prepare their analysis, the authors performed a bibliographic search yielding 29 journal articles and 28 dissertations for consideration. Many of these were subsequently eliminated for the following reasons: journal articles dealt with editorial and theoretical issues (15), did not contain sufficient data to calculate effect size (7), or otherwise did not fit the research parameters for this study (5); while dissertations dealt with high school students (5), studied effects on creativity (3), were theoretical (2), had insufficient data to calculate effect size (2), or otherwise did not fit the parameters for this meta-analysis (2). The authors eventually selected and analyzed into their component parts 16 studies, two journal articles, and 14 dissertations published between 1965 and 1984.

Many aspects of these studies were coded to determine whether there exists an overall effect, any subsample effects (e.g., gender), or a relationship between the various aspects of the studies and their findings. Thirty-four distinct features were extracted from each study: two relate to publication features, six are characteristics of the sample, 10 relate to the creative drama treatment, five describe the effect size, and nine relate to the dependent measure (such as skill area, type of measure, or administration of the dependent measure).

The authors found that the number of effect sizes was small, and that many studies did not report sufficient data to calculate subsample effect sizes. Therefore, they chose to calculate effect size for each unit of analysis, rather than for each study. Effect sizes were calculated for each (a) area of achievement, (b) subsample, and (c) creative drama treatment.

Regarding their difficulties in finding appropriate research, the authors state, "Nearly 20 years of published research dealing with this topic yielded only two studies with sufficient data to calculate effects sizes." Furthermore, inconsistencies in the studies made calculation of effect size difficult, and many studies failed to describe adequately the specific creative drama treatments, specify the subsamples in their reported results, or describe sample characteristics or the method for selection of participants.

As a result of their meta-analysis, the authors propose changes in future research on creative drama. Studies should provide more careful documentation of such areas as a) treatment programs and sample characteristics, b) the nature of the control group experience, c) training of implementers, observers, and raters, and d) description of the dependent measures. Noting consistent problems with small sample sizes (the average size was 16), the authors call for larger samples. They also point out a trend for journal articles to show larger effect sizes than do dissertations. They warn that this may be a sign of journals "selectively publishing only those studies which report significant results."

**Source:** Carol Anne M. Kardash and Lin Wright. "Does Creative Drama Benefit Elementary School Students: A Meta-Analysis," ***Youth Theatre Journal.*** V. 1, n. 3, pp. 11-18, Winter 1987.

## Learning to Act/Acting to Learn: Children as Actors, Critics, and Characters in Classroom Theatre

**Shelby Wolf**

According to Shelby Wolf, "The children in this study moved from a perception of drama as a free-for-all to a greater understanding of the bounded and negotiated nature of theatrical interpretation."

Wolf's report of ethnography in the classroom shows children learning to make meaning while also learning the disciplines of dramatic expression, characterization, and critical thought. Through the use of many quotes and detailed description, the flavor of a classroom involved in dramatic activity is revealed. The participants, 17 urban third- and fourth-grade remedial readers and their teacher, were observed in a year-long program of creative dramatics called "Classroom Theatre." This program included 10 sessions conducted by a theatre director to bring creative dramatics into the classroom.

Wolf describes Classroom Theatre as "theatrical interpretation of selected scenes in published texts." Through Classroom Theatre, the children became actors, critics, and characters, though they initially shared a distaste for reading.

Wolf explains how this happened: "As actors, the children were provided with opportunities to shoulder the 'mantle of expertise,' and experience the creative and critical features of a dramatic curriculum. As critics, the children learned to emphasize the value of rules, resources, and bases for common knowledge in dramatic interpretation. As characters, they shifted perspective from self to other through voice, physical action, and connection to other characters."

For this study the author collected data throughout an academic year as a participant-observer. She videotaped children's performances for review and analysis, collected student records and journals as artifacts to show the children's process, and explored the childrens' interpretation of character and scene in interviews that were recorded both during the year and after the final performance. The result is a document that uses many examples of children's and adults' voices to create a holistic view of the classroom process.

Many episodes from the children's drama activities are carefully described. Wolf also analyzed patterns of the children's interpretation of text as well as their movement and affective expression to show the effects of this program. The categories she used for her analysis were the following:

- Features of language used to mark problem solving (for example, life-text comparisons such as metaphors and similes, or meta-narrative)
- Features of language used to mark perspective shifting (for example, role flexibility or pronoun shifts)

- Nonverbal supplements to verbal expression

The Classroom Theatre sessions centered on collaborative interpretation of text. Activities included warmups, exercises, script meetings, rehearsal, performances, and evaluations. The nature of the sessions as described was very much determined by the instructor, a theatre director and actor. A tone of professionalism was set early in the year and maintained throughout in relation to these activities.

Initially, the children possessed only a limited understanding of theatre: For them it was fun and imitative, but characterization was stereotyped. Realizing this situation, the instructor wrote in his journal, "I want to plant the idea that drama has to have form, an underlying structure that comes from a strong sense of purpose." Therefore, the classroom theatre sessions included "explicit talk about rules, resources and roles." Texts were chosen from the children's basal reader at first, but later the children selected their own scenes from trade books.

The author summarizes her study by stating it "highlights what happens when children are given the license and control to express themselves in multiple ways through the work of a long-term project."

**Source**: Shelby Wolf. "Learning to Act/Acting to Learn: Children as Actors, Critics, and Characters in Classroom Theatre," ***Research in Teaching English***. V. 28, n. 1, pp. 7-44, February 1994.

TARGETED

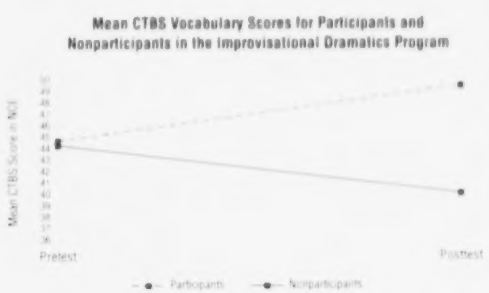
## The Impact of an Improvisational Dramatics Program on Student Attitudes and Achievement

**Annette F. Gourgey, Jason Bosseau, and Judith Delgado**

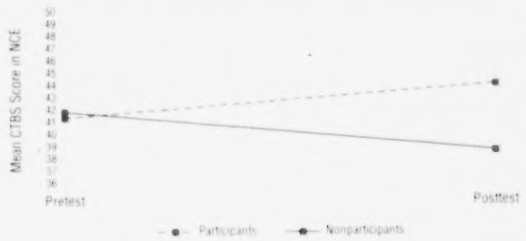
"Learning to communicate, both orally and by the written word, is not a passive activity." This evaluation of the effects of creative self-expression makes a strong connection between drama skills and literacy for disadvantaged urban elementary school children. The authors studied students who participated in the Arts Alternatives Program, a program of role-playing and story-writing activities that gives students practice in communication and in organizing and understanding narrative. These students showed a significant improvement in vocabulary and reading comprehension on the Comprehensive Test of Basic Skills (CTBS) compared to a similar group of nonparticipants. In addition, students reported better attitudes about themselves and others, and teachers reported improved attitudes and academic progress in their classes as a whole. This triangulation of student attitudes, teacher ratings, and districtwide reading scores illustrates the positive effects of improvisational dramatics on literacy skills.

The study involved students in grades four, five, and six at two inner-city elementary schools in Newark, New Jersey. All were of low socioeconomic status. The treatment group consisted of 150 Black and Hispanic students in six intact classes who participated in the Arts Alternatives Program developed by The Whole Theatre, Inc., of New Jersey. The program, which extended from October to May, is conducted by a teacher who works with small groups of students and uses a variety of role-playing and improvisational techniques to emphasize creative storytelling. This leads to the children eventually developing a story that they stage, cast, and act out. A control group of 108 students was chosen on the basis of equivalent average pretest achievement scores.

The authors compared test scores of participants in role-playing and story-writing activities with nonparticipants who had similar academic achievement and found an advantage for the students who had participated. Adjusting for initial differences, the analysis of these scores showed that "At the end of the year, participants scored over 9 NCE points higher than non-participants in vocabulary and over 5 points higher in comprehension." Based on these findings, the authors write, "The benefits of participation in creative dramatics are not restricted to emotional and attitudinal gains, but may encompass cognitive gain as well."



**Mean CTBS Comprehension Scores for Participants and Nonparticipants in the Improvisational Dramatics Program**




The authors also studied attitudinal gains. Using an attitude scale created for the study, the authors found that participating students reported significantly improved attitudes relating to self-expression, trust, self-acceptance, acceptance of others, self-awareness, and empowerment. Students did not, however, report improved awareness of others. Teachers were also asked to rate their classes on changes in similar attitudinal dimensions, as well as on interest and participation shown over the course of the intervention. Five of the six classes showed improvement in these teacher ratings. (The sixth had been rated very highly at the outset of the program.) There was no control group comparison for these attitudinal measures.

The authors conclude, "The improvisational dramatics program provides an effective approach to improving reading skills. ... It also provides a method for improving attitudes which may be related to achievement."

**Source:** Annette F. Gourgey, Jason Bosseau, and Judith Delgado. "The Impact of an Improvisational Dramatics Program on Student Attitudes and Achievement," *Children's Theatre Review*, V. 34, n. 3, pp. 9-14, 1985.

## The Cognitive and Behavioral Consequences of Using Music and Poetry in a Fourth Grade Language Arts Classroom

**Carolyn Carter Hudspeth**

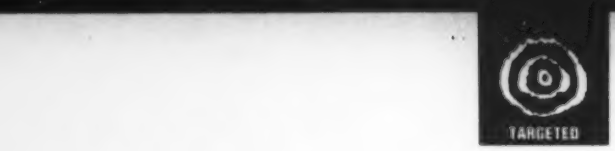
For this dissertation study, Carolyn Hudspeth designed a language arts model entitled SAMPLE, Suggested Activities of Music and Poetry for Language Enrichment. She then tested the curriculum against a traditional language arts program with two groups of 16 children each. All considered "low achievers," the two groups of fourth-graders attended different schools, but were closely matched in achievement and intelligence. She also sought to describe children's and parents' reactions to the music, poetry, and language arts lessons. Throughout the school year, the author taught the SAMPLE program. Observers attended classes as well, to monitor instruction and to record children's comments and behaviors. The language arts subtests of the California Achievement Tests were administered to both groups as a pretest and again as a posttest.

Students in SAMPLE used the same language arts text as the control group, but they did not follow the book in sequence. The researcher also augmented the text with additional poetry and prose. Other activities, such as choral reading, singing, moving, rhyming, and dramatizing, were included in SAMPLE to create a learning environment that was "holistic, cross-modal, and experiential." The SAMPLE curriculum utilized activities that were usually recommended for high achievers.

Both groups of students were pre- and posttested on four subtests of the California Achievement Test: language mechanics, language expression, total language, and reference skills. The SAMPLE students scored higher on all four posttests and the difference was significant for language mechanics and total language. SAMPLE students also made significantly higher pretest to posttest gains on a measurement of writing test. Finally, an observational measure of student behaviors showed a positive correlation between students being actively engaged in learning and their cognitive growth.

Parents responded positively to the program as well. Survey data showed high levels of parent satisfaction and their belief that the music and poetry had been a positive experience for their children. In general, the study showed that the enriched SAMPLE curriculum was well-received and in this setting was an effective alternative to a traditional language arts class.

**Source:** Carolyn Carter Hudspeth. ***The Cognitive and Behavioral Consequences of Using Music and Poetry in a Fourth Grade Language Arts Classroom.*** (Ph.D. dissertation.) Texas Woman's University, Denton, Texas, 1986.



## The Relationship of Oral Reading, Dramatic Activities, and Theatrical Production to Student Communication Skills, Knowledge, Comprehension, and Attitudes

**Robert S. Rosen and Stephen M. Koziol, Jr.**

A play by Anne Coulter Martens introduced *Alice in Wonderland* to four classes of ninth graders in a large suburban high school. These students, who had chosen to participate in the "Theatre 9" class, comprised the study groups for this research. Based on research for Rosen's dissertation, this study focuses on the relationship of creative dramatics and theatre performance activities to student achievement in oral expressiveness, knowledge and comprehension of a play, and to improvement of students' attitudes about themselves and theatre arts.

With the same teacher, each class discussed and performed oral readings from the play for three lessons. Two groups then went on to a theatrical production based on the play, while the other two groups began play-related dramatic activities. Pre- and posttests documented students' attitudes about themselves. The four groups' sequence of activities included the following:

- Group 1 — Pretest, oral reading, theatrical production, dramatic activities, posttest
- Group 2 — Pretest, oral reading, dramatic activities, theatrical production, posttest
- Group 3 — Pretest, oral reading, theatrical production, posttest, dramatic activities
- Group 4 — Pretest, oral reading, dramatic activities, posttest, theatrical production

Eight students kept journals during the study and were observed in classes. The researcher also interviewed the students after the study. The two theatre arts techniques, creative dramatics activities and theatrical production, were compared for their relative influence on students' oral presentation skills, attitude, and prior knowledge.

The focus of this study is on the distinction between these two approaches to theatre arts in the classroom and their effects on achievement and attitude. After 18 lessons in each technique, two classes were tested again and the other two classes switched activities. The latter classes were posttested after another 18 lessons in a theatre activity, either production or dramatics. These classes showed no greater effect after 36 lessons in both theatre arts techniques than the group that was tested after one treatment.

Students in all four groups exhibited gains in oral communication. No differences emerged based on the order of the activities. Five of the students "identified the creative dramatics activities specifically as contributing most to

their improvement in oral expressiveness. ... Both the case study students and the teacher noted that general student improvement in oral expressiveness was evident by the end of the first 18-day activity phase, irrespective of whether that phase was theatre production or dramatic activities." In terms of knowledge and comprehension of the play, no differences were found among the groups. Students held generally positive outlooks about themselves at the beginning of the study. Still, attitudes and outlooks improved on the posttest.

All students in this study showed improved oral communications skills and attitudes toward themselves and theatre. "The dramatics activities, with their emphasis on personal expression and improvisation, seemed to be more clearly able to contribute to students' growth in oral communication skills and in their attitude toward themselves. On the other hand, the theatre production activities seemed to be somewhat better in contributing to knowledge and comprehension of the play." One case study student said, "By doing the play we had to really think about the scene." Another reported, "Learning my characters helped improve my knowledge of the play."

The value of this study is its reflection of positive gains for groups of students and particular reactions from specific students. The journals and interview responses provide another type of information. Rosen and Koziol concluded that "curriculum-related theatre arts activities contribute to the intellectual and affective growth of students."

**Source:** Robert S. Rosen and Stephen M. Koziol, Jr. "The Relationship of Oral Reading, Dramatic Activities, and Theatrical Production to Student Communication Skills, Knowledge, Comprehension, and Attitudes," ***Youth Theatre Journal***. Vol. 4, n. 3, pp. 7-10, 1990.

## The Effects of a Folklorist Residency upon Student Self-Esteem: A Descriptive Study

**Keith Cunningham**

Folklore, which is "unofficial art transmitted orally or by example in version or variation through space and time, includes oral, customary, and material lore. Oral folklore includes folk speech, folk tales, legends, stories of personal experiences, and family stories. Customary folklore deals with ceremonies and celebrations, dances, and games. Handmade objects, ranging from quilts to cooking to homes, are material folklore." According to author Cunningham, folklore residencies are used to "help students discover and appreciate the traditional arts of their families, communities, and cultures."

The purpose of this residency for 27 seventh- and eighth-grade students in a rural southwestern town that has been a traditional crossroads for many cultures was to help students understand folklore and enhance their self-esteem. The Coopersmith Self-Esteem Inventories with its subparts for general self, social self-peers, home-parents, and school-academic were administered at the beginning of the residency and again at the conclusion to gauge changes in students' self-esteem.

The author and his partner completed a field survey prior to the residency to gain an understanding of the community and school and to locate traditional artists who could make effective presentations to the students. The guests who appeared in the classes were from the same backgrounds as the students, and "they were artists with messages they wanted to share."

The classroom teacher and community folk artists joined the folklorists in the implementation of the primary objective, which was to train the students to do their own folklore survey and identify additional traditional arts and artists in their families and communities.

Development of listening, speaking, interviewing, and writing skills were emphasized throughout the residency. Folk dance and visual arts served as the primary vehicles for community artists. Students' activities included interviewing a family member and presenting findings to the classes. Role playing, listening worksheets, and writing assignments were also part of the residencies. To conclude, students interviewed a family or community member about particular traditions and recorded the interview in writing or on audio or video tape. After reporting to their classes, students presented a "folk fair" assembly for the school and community.

On the Coopersmith posttest, the researcher reported that scores decreased for 22 percent of participants and remained stable for an additional 15 percent of students. The majority of the students' (63%) scores increased on the posttest.

The average increase was 11.3 points. Students who ranked in the low and middle quartiles after the pretest improved more than the students in the highest quartile. Results showed that the class scores moved from below to above the national norms from pretest to posttest.

Although the length of the residency was not reported and the lasting effects on self-esteem cannot be determined, this study is a positive indicator for folklore residencies and students' self-esteem.

**Source:** Keith Cunningham. ***The Effects of a Folklorist Residency upon Student Self-Esteem: A Descriptive Study***. Project funded by the Arizona Arts Education Research Institute. 1994.

For more information: Arizona Arts Education Research Institute, 417 West Roosevelt Street, Phoenix, AZ 85003, (602)255-3882.

## The Effectiveness of Creative Drama as an Instructional Strategy to Enhance the Reading Comprehension Skills of Fifth-Grade Remedial Readers

**Sherry DuPont**

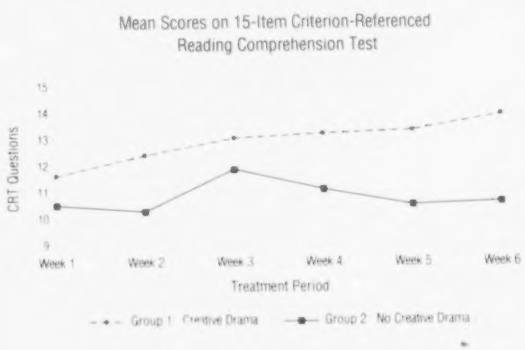
This study by Sherry DuPont describes a six-week creative drama program that enhanced reading comprehension in fifth-grade remedial readers. Higher scores on the posttest for the treatment group implied that these students were "able to transfer and apply a skill or ability that was acquired during the treatment period to new, unrelated, reading material that appeared on the MAT6."

The study involved three groups of 17 fifth-graders in three different schools. All had been placed in the remedial reading program based on their scores on the California Achievement Test (CAT). Scores on both the CAT and the Metropolitan Reading Comprehension Test of the Reading Diagnostic Test (MAT6) pretest showed that the three groups were equivalent at the beginning of the study.

For the treatment group, (Group One) DuPont employed a structured daily program that consisted of reading selected nonillustrated children's literature stories and participating in creative drama activities. Students read both silently and orally and then dramatized their reading. They also took part in "oral and pantomimed extensions" of each story.

The program for Group Two was a modification of Group One's treatment: Students engaged in the same reading activities, followed by vocabulary lessons and discussion of the story. Group Three served as a control group. This group met with its regular remedial reading teacher and received only its regular program consisting of reading skills instruction and no creative drama.

All three groups were then posttested using MAT6. Group One showed a significant increase in mean score, while Group Two showed a significant decrease. The control group showed no significant difference between pre- and posttest mean scores.




In addition to the standardized tests used in the study, criterion-based tests were administered to the two treatment groups. These tests were given weekly to measure story comprehension. Group One's scores on these tests were consistently higher than that of Group Two and showed a

steady increase over the six-week period. These differences were statistically significant for four of the six weeks.

Dupont clearly explains her methodology for this study, but does not fully describe either the creative drama techniques or the children's literature she used. In the discussion section, she acknowledges the possibility of a "novelty" effect with her group, but argues that the two treatment groups were closely coordinated and used the same lesson objectives and learning outcomes, so any effect should be minimal. As a possible explanation for the effects she found, the author credits the ability of creative drama to provide students with practice in mental imaging, enjoyment of creative drama experiences, and "the kinesthetic-tactile learning style characteristic of remedial readers."

**Source:** Sherry DuPont. "The Effectiveness of Creative Drama as an Instructional Strategy to Enhance the Reading Comprehension Skills of Fifth-Grade Remedial Readers," ***Reading Research and Instruction***. V. 31, n. 3, pp. 41-52, 1992.

## Effect of a Dance Program on the Creativity of Preschool Handicapped Children

**Danielle Jay**

Danielle Jay, the author of this study, notes, "It is generally believed that dance can enhance creativity, provide an outlet to inner feelings, and encourage freedom of expression and communication." Yet dance is not typically explored in the education of young children with disabilities. This experimental study sought to determine whether a dance program for children with disabilities would affect their creativity.

Two preschools participated in the study. Each offered a dance program and an adapted physical education program for children with disabilities. A total of 17 children were involved, all between the ages of three and five and classified as speech and language delayed. Children not participating in the dance program received an adapted physical education program that consisted of games using balls, ropes, hoops, and some gymnastic apparatus.

The 12-week dance program met three times a week for 30 minutes. The psychomotor elements of the program were built around the work of Laban and Lawrence whose analysis of movement identified eight basic "effort actions" (dab, flick, glide, float, press, wring, punch, and slash) upon which all movement is based. Exploration of each of the eight effort actions formed the curriculum for this dance program. They were paired with an art activity and an art object (either a painting or sculpture) to help demonstrate and reinforce both the idea and associated motion of each effort action. Body awareness activities and music were also used to elicit movement.

The cognitive component of the study was based on Parson's theory of aesthetic development, which calls for the use of bright colors and appropriate subject matter to stimulate preschool children. The first stage in Parson's theory extends to age seven and relates to a child's response to an artwork. In the first stage, objects elicit an "egocentric response" based on the child's existing knowledge and experiences. Movement is then used as a primary method of communication.

To test whether creativity in preschool children with disabilities was changed through the dance program, all subjects were given Torrance's Thinking Creatively in Action and Movement test (TCAM) both before and after the 12-week period. The test consists of the following four activities:

- "How many ways can you move from one spot to another?" This is designed to test both fluency (the number of ways of moving) and originality (the uniqueness of the response).
- "Can you move like ...?" This activity measures imagination by asking the

child to move in unfamiliar ways or to move adopting different roles.
- "What other ways can you place a paper cup in a wastepaper basket?" This activity measures fluency and originality.
- "What can you do with a paper cup?" This activity also measures fluency and originality.

The results for the three subscales of the TCAM test (fluency, originality, and imagination) showed that posttest scores were significantly higher for children participating in the dance program than for those participating in the adapted physical education program. Further analysis revealed that higher scores on the imagination subscale were responsible for the difference.

Citing a consensus among researchers that imagination is an element of creativity and is considered to be the initial step in the development of creativity among young children, the author considers the study's findings to be consistent with other research on creativity and on aesthetic development. The author concludes that a dance program for similar disabled preschool children can foster the development of imagination if it uses the theoretical underpinnings of Parson's theory of aesthetic development and the motor elements developed by Laban and Lawrence.

**Source**: Danielle Jay. "Effect of a Dance Program on the Creativity of Preschool Handicapped Children," ***Adapted Physical Activity Quarterly***. V. 8, pp. 305-316, 1991.

## Drama: A Medium to Enhance Social Interaction Between Students With and Without Mental Retardation

**Howard Miller, John E. Rynders, and Stuart J. Schleien**

The question of how to facilitate social interaction between special education students and regular education students has been the subject of much study over the decade. Some successful methods and programs have been identified, but the problem has become one of introducing such programs into regular classroom programming. As the authors of this study note, classrooms must provide students with mental retardation with "an environment that is motivationally stimulating and emotionally 'safe.'" This study provides evidence that drama can serve as a mechanism to increase interaction among students with and without mental retardation — a finding that encourages the inclusion of special education students in regular education classrooms.

The authors used an experimental design to examine social interactions of students with and without mental retardation involved in either a creative drama program or a noncompetitive cooperative games program. The results indicated that students with disabilities were targets of positive social bids from students without disabilities significantly more often in the creative drama program than in the cooperative games program. The small number of subjects and the self-selection of special education students may limit the generalizability of results.

This study was conducted with 24 regular and special education fifth-grade (or equivalent age) students drawn from two regular fifth-grade classrooms: one classroom served moderate-to-severe special education students, while the other served students with severe-to-profound mental retardation. Both groups included students with and without mental retardation. The experimental group participated in the Acting Together drama program, in which students engaged in dramatic games and improvisational acting exercises that have been used previously with mentally retarded school-age children. The contrast group played indoor and outdoor noncompetitive games that have been used previously to promote the integration of children with and without mental retardation.

The experimental and contrast programs were delivered during a three-month period in 1988 during which each group met weekly for a total of 12 sessions. Both groups were led by the same staff members using the same facilities, and efforts were made to use similar formats. Each session began with five minutes of exercise followed by five to 10 minutes of instruction or discussion, with the activities lasting about 25 to 30 minutes.

Differences in social interaction were examined for the experimental and contrast groups. A trained observer using a timed-interval sampling procedure recorded two types of social interaction data: 1) instances of students without

mental retardation initiating positive interactions toward students with mental retardation, and 2) instances of students without mental retardation being the target of positive social interactions by peers with mental retardation.

The authors also examined a third variable related to the regular education students' perceived quality of friendship with regular and special education students. This was assessed using an author-developed instrument called "Friend-Sort." Regular education students sorted cards with all of the students' names on them into one of five piles: "best friend," "good friend," "ok friend," "not a friend," and "don't know." Data for all three social interaction indicators were also collected prior to the experimental treatment to accomplish two things: 1) They indicated that the experimental and contrast groups were equivalent, and 2) they provided a baseline against which to judge the posttest data. Therefore, the authors could analyze differences within each group from pretest to posttest as well as differences between posttest results for the experimental and contrast groups.

Differences between groups from pretest to posttest in initiating positive social interaction were found not to be significant. The drama group, however, scored significantly higher for having students without mental retardation be a target for positive social interaction by peers with mental retardation. Friend-Sort data revealed no significant differences within groups or between groups.

In keeping with their results, the authors do not try to argue that creative drama results in greater integration of students with and without mental retardation than would a cooperative games program. They note, however, that the higher score for positive social interaction during drama reinforces the notions that drama is a social art and it is accessible to children both with and without mental retardation. Drama programs such as Acting Together thus appear to be viable options for facilitating social interactions in mainstreaming and full inclusion settings.

**Source:** Howard Miller, John E. Rynders, and Stuart J. Schleien. "Drama: A Medium to Enhance Social Interaction Between Students With and Without Mental Retardation," *Mental Retardation*. V. 31, n. 4, pp. 228-233, 1993.

## Arts Infusion Program

## Greater Augusta Arts Council

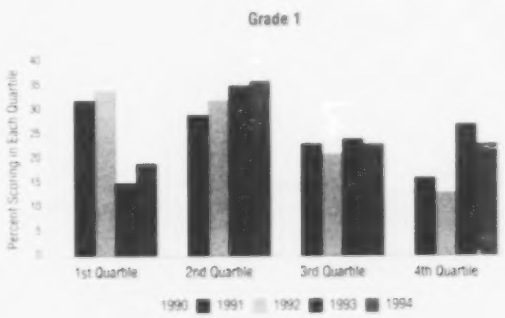
The Arts Infusion Program was created by the Greater Augusta Arts Council in Augusta, Georgia in partnership with public school districts in Aiken County, South Carolina and Richmond and Columbia Counties, Georgia. Originally a three-year pilot program, the public/private collaboration, which includes corporate sponsors and organizations in Georgia and South Carolina, has been in operation for six years. Arts Infusion is a "sequential curriculum-based approach to arts in education. It incorporates the art disciplines of drama, music, dance, and visual arts into all academic areas studied in the regular classroom. This instruction is provided by artists/specialists who teach every child in the school on a weekly basis." Redcliffe Elementary School, a rural school in Aiken, South Carolina, with more than 1,100 students, was one of the first Arts Infusion schools. Now, schools in several other states have also implemented the program. A partnership between the arts community, business, and state programs, the Arts Infusion model is "designed to demonstrate that the arts magnet concept can operate effectively in a regular elementary school setting."

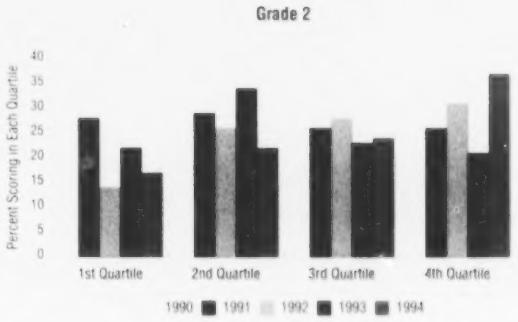
The program's major goals are to:

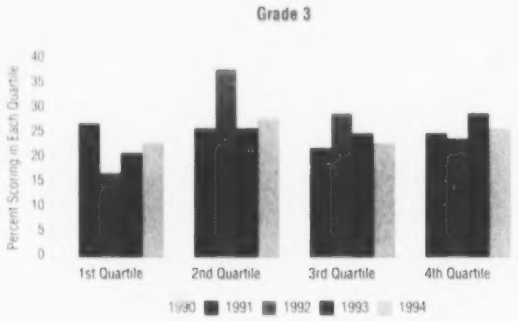
- serve every child
- increase student achievement
- develop an integrated curriculum
- assess and evaluate growth in the fine arts areas

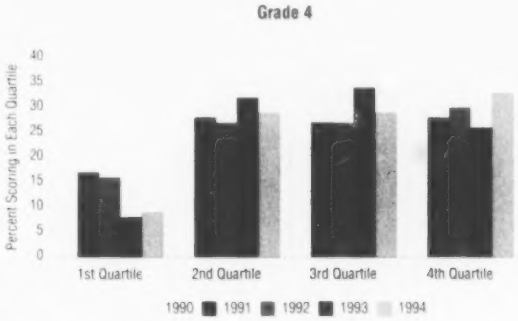
Data compiled for the Georgia Council for the Arts by the Aiken County School District show how Redcliffe school has fared in selected aspects of student achievement.

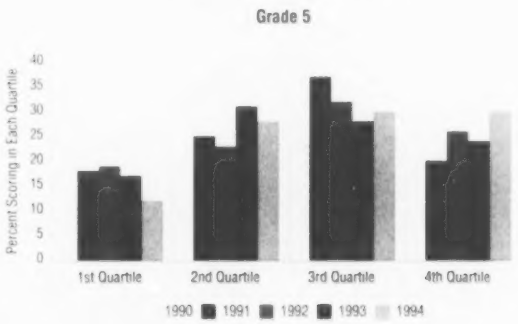
For grades one through five, scores on the Stanford Achievement Test from 1990 through 1994 are presented below. Data in graphs depict the percentage of students scoring in each quartile: 1st quartile represents the 1st to 25th standard percentile; 2nd quartile represents the 26th to 50th standard percentile; 3rd quartile represents the 51st to 75th standard percentile; 4th quartile represents the 76th to 99th standard percentile. Increasing numbers of students scoring in the 3rd and 4th quartiles show improvements in academic performance over time.






**Source:** Greater Augusta Arts Council and Aiken County School District. *Arts Infusion Program* Correspondence, January 1995.

## Compilations

## Compilations

### Overview

- Overviews of research over time
- Combination of theory, history, and research
- Foundations for understanding

This section includes overviews of research in particular areas. The articles and publications present a great deal of information about arts education in a compact form. Although it is hoped that users will obtain full copies of the items summarized throughout this publication, the compilations are particularly recommended for those who are new to arts education. The frameworks of theory, history, and research will help readers to understand better the various fields and their development. Some compilations focus on the academic traditions of the arts disciplines. These articles remind us that research is an incremental process with methodological and procedural traditions and standards. Knowledge is created, challenged, confirmed, and advanced over time through multiple perspectives, methodologies, and reviews.

The *Handbook of Music Teaching and Learning* deserves special mention as a service to researchers and lay people alike. The reference volume's 55 chapters provide a wealth of insight and information and warrant study both by those new to arts education and those who want to increase their knowledge of the field with the longest research tradition. On a smaller scale, the *Briefing Papers* from the National Art Education Association serve much the same purpose.

## The Fourth R: The Arts and Learning

**Jaye T. Darby and James S. Catterall**

A growing body of research has highlighted the importance of art in education, yet many decision makers still seem unaware of the arts' potential. Many see the arts as an educational frill that should be cut with the first trim of budget.

Jaye T. Darby and James S. Catterall attempt to banish arts ignorance with their lengthy review of research and practice in arts education. They start with a number of philosophical concepts proposed by leading thinkers on the arts, then combine them with journal excerpts from teachers who use the arts and descriptions of four model arts programs. The result is a blend of theory, research, and practice that makes a strong argument for integrating the arts (the fourth "R") into all schools, particularly where students are disadvantaged or at risk of failure.

The authors credit cognitive psychologists George Miller, Herbert Simon, and Lev Vygotsky for breaking fresh ground in learning theory through their studies of how people learn. From such work came a host of new theories on the subject of intelligence. One prominent concept developed by philosopher Nelson Goodman suggested that the way people express themselves and acquire knowledge is through their use of symbols. Scientists and artists, for example, both use symbols that must be "written" and "read." The two differ only in how they use their symbols; neither offers a superior approach to knowledge.

The authors also credit Howard Gardner for taking Goodman's ideas to the next step. Gardner proposed that humans possess more than one type of intelligence. He then described seven different kinds of intelligence: 1) logical-mathematical, 2) linguistic, 3) musical, 4) spatial, 5) bodily-kinesthetic, 6) interpersonal, and 7) intrapersonal. Each, he said, was important for acquiring knowledge.

Most schools, however, teach only to the logical-mathematical and linguistic intelligences, effectively shutting out students who excel in other areas. This, said Gardner, is why school is so difficult for some students. To broaden learning, he suggested turning classrooms into children's museums — full of hands-on experiences and the chance to apprentice with experts. He also recommended that teachers try a variety of approaches to teach any new subject, notably including the aesthetic and experiential approaches.

The authors point out that art curricula offer many approaches to subject matter; therefore, they provide better learning opportunities for low-achieving and "problem" students. Art activities can also help students find satisfaction and success in school, two essential elements for the learning process. As examples of how the arts can help low-achieving students succeed, the authors present excerpts from teacher journals. These include the following:

- Lanika, a special needs second-grader, who gets involved in a bird-making art assignment and begins to speak clearly and recognize letters for the first time.
- Tran, another second-grader with limited English skills, who turns a love for singing into big gains in speech and reading.
- Sam, a problem sixth-grader, whose success as an actor in a social studies drama helps him start to break away from bad habits.

The authors delineate other benefits of an arts curriculum. For instance, the arts give minority cultures an opportunity to express themselves fully, thereby promoting cross-cultural understanding and the elimination of prejudice. The arts also serve as a hedge against urban violence. In this regard, the authors quote noted gang expert Stephen McCray who embraces theatre activity as a successful intervention for gang members.

As illustrations of model arts curricula, the authors review four programs:

- **Arts PROPEL.** Spawned by Harvard University's Project Zero in conjunction with Educational Testing Service and Pittsburgh Public Schools, this program emphasizes music, visual arts, and creative writing in every subject area.
- **Discipline-Based Art Education.** Supported by the Getty Center for Education in the Arts, this model features a K-12 arts curriculum based on art production, art history, art criticism, and aesthetics.
- **Different Ways of Knowing.** Developed by the Galef Institute, this program targets at-risk students in urban and rural areas through a teacher training program and social studies curriculum integrated with the arts.
- **Shakespeare Education Programs.** These outreach activities of the Folger Library offer a training program for teachers who want to introduce Shakespeare into their classrooms, a festival program that gives students the opportunity to perform Shakespeare, and a number of books on Shakespeare's plays and how to perform them.

Why are the arts not more widely esteemed in education? For an answer the authors turn to Elliot Eisner. The problem, says Eisner, is that American schools incorrectly believe that learning translates to language, logic, detachment, and scientific method. This flawed concentration not only discriminates against the arts, but also severely limits everyone's potential for knowledge. Instead, Eisner promotes emphases that focus on learning processes and imaginative thinking.

Eisner's vision, say the authors, would force schools to lean more heavily on the arts. Then schools would become relevant to all learners. The result would be an educational system better equipped to serve students with diverse needs and varied backgrounds.

**Source:** Jaye T. Darby and James S. Catterall. "The Fourth R: The Arts and Learning," *Teachers College Record.* V. 96, n. 2, pp.299-328, Winter 1994.

### Handbook of Research on Music Teaching and Learning

**Richard Colwell, Editor**

Handbooks on research in various educational fields have long been standard reference works. *The Handbook of Research on Music Teaching and Learning* is a similar reference that practitioners and scholars alike will use for years to come. The more than 800 pages are detailed, yet accessible.

In his preface the editor discusses the volume's scope: "The aim of music instruction as a part of general education is to enhance the quality of life; the full expression of our humanness requires encounters with listening, performing, and creating music. Music is equally important in accomplishing the general goals of education such as values education, learning how to learn, knowledge of divergent cultures and viewpoints, cooperation and competition, and knowledge of how to function in a democratic society. Music is a powerful tool for those who work with students with special needs, and music is also a powerful means by which the social studies teacher can bring to life contrasting times and cultures. Indeed, given the importance of music to our own culture, it is difficult to conceive that a school board or school administrator would fail to include a strong music component in the curriculum. Music instruction can also be justified, and at an early age, for those who may wish to choose music as a career. The study of law or medicine can begin after the completion of an undergraduate degree in college, but such an approach to the education of musicians is inappropriate in the extreme. Probably in no other field is early and consistent instruction so important. The Handbook does not attempt to be complete in any one, let alone all, of the areas of music education, but it offers a starting point, an introduction, to every facet of music teaching and learning."

The wealth of information in this volume is organized into eight sections. The sections, with selected chapters, are outlined below:

- *Conceptual Framework* — including "Toward a Philosophical Foundation for Music Education Research" by Bennett Reimer and "A History of Music Education Research" by Michael L. Mark
- *Research Modes and Techniques* — including "Qualitative Research Methodology in Music Education" by Liora Bresler and Robert E. Stake, "Curriculum and Its Study" by Lizabeth Bradford Wing, and "Quantitative Analysis" by Edward P. Asmus and Rudolf E. Radocy
- *Evaluation* — including "Research on Creative Thinking in Music: The Assessment Literature" by Peter R. Webster and "The Measurement of Attitudes and Preferences in Music Education" by Robert A. Cutietta
- *Perception and Cognition* — including "Developmental Theories of Music Learning" by David J. Hargreaves and Marilyn P. Zimmerman and "Structure of Cognition and Music Decision-Making" by Harold Fiske

- *Teaching and Learning Strategies* — including "Critical Thinking and Music Education" by Carol P. Richardson and Nancy L. Whitaker
- *The Teaching of Specific Musical Skills and Knowledge in Different Instructional Settings* — including "Research on the Teaching of Elementary General Music" by Betty W. Atterbury and "Research on the Teaching of Singing" by Kenneth H. Phillips
- *Schools/Curriculum* — including "Research Regarding Students with Disabilities" by Kate Gfeller, "Research on Music Ensembles" by Jere T. Humphreys, William V. May, and David J. Nelson, and "Student Outcomes of Teaching Systems for General Music, Grades K-8" by Steven K. Hedden and David G. Woods
- *Social and Institutional Contexts* — including "Professional Organizations and Influences" by Samuel Hope, "Multicultural Music Education in a Pluralistic Society" by Joyce Jordan and "Sociology and Music Education" by Charles R. Hoffer

The 55 chapters of the Handbook provide information that is of value in a wide variety of contexts. Those interested in any facet of arts education will benefit from spending time with this reference work. The Handbook is readily available at music libraries and university libraries.

**Source:** Richard Colwell, Editor. ***Handbook of Research on Music Teaching and Learning***. Music Educators National Conference, Schirmer, 1992.

## Art Education: Creating a Visual Arts Research Agenda Toward the 21st Century Briefing Papers

**Enid Zimmerman, Chair of the NAEA Research Commission**

In 1994 the *Arts Education Research Agenda for the Future* was published by the U.S. Department of Education and the NEA and recommended the pursuit of research questions in the areas of curriculum and instruction, assessment and evaluation, and teacher education and preparation. A short time later, the National Art Education Association (NAEA) Commission on Research in Art Education released a report entitled *Art Education: Creating a Visual Arts Research Agenda Toward the 21st Century*. The commission outlined nine areas in which visual arts research was needed, including:

- demographics
- conceptual issues
- curriculum
- instruction
- program and instructional evaluation
- instructional settings
- student learning
- teacher education
- technologies

A companion publication, *Blueprint for Implementing a Visual Arts Education Research Agenda*, emphasized "the importance of research to art education by setting forth new initiatives and establishing a shared implementation structure that includes briefing papers, special research task forces, and an ongoing research presence sponsored by NAEA." The first set of eight briefing papers was presented at the association's 1995 conference.

These eight papers by prominent association members who are also leading task forces on their topics were intended to provide members with necessary background on research in the visual arts and to encourage anyone "interested in research in art education ... to join one or more of the Research Task Forces and help plan future initiatives and directions for art education research." Although targeted to NAEA members, the Briefing Papers, along with *Art Education: Creating a Visual Arts Research Agenda Toward the 21st Century*, are accessible vehicles for anyone to develop a broader understanding of research issues, notable past efforts, barriers, and future ideas.

**Source:** Enid Zimmerman. ***Art Education: Creating a Visual Arts Research Agenda Toward the 21st Century, Briefing Papers***. National Association of Art Education, 1995.

For more information: National Art Education Association, 1916 Association Drive, Reston, VA 22091, (703)860-8000.

## Research in Dance IV: 1900 - 1990

**Judith A. Gray, Editor**

The National Dance Association began publishing research anthologies in 1968. The current volume, *Research in Dance IV* presents abstracts of approximately 550 doctoral dissertations.

The 118-page volume illustrates the substantial growth in dance research over the past three decades. The entries are compiled under the following headings:

- Administration
- Biography
- Children
- Choreography
- Education
- Ethnology and Anthropology
- History
- Music and Rhythm
- Notation and Movement Analysis
- Psychology and Therapy
- Related Arts: Literature, Opera, Painting, Theatre, Visual
- Science
- Styles: Ballet, Jazz, Modern, Social, Social (Square), Tap
- Technology and Film
- Theory and Philosophy

The volume is intended to make finding information about dance easier for researchers and practitioners. The editor provides instructions for ordering copies of dissertations from UMI, the primary supplier of dissertation documents. Each entry lists author's name, title, degree, advisor, institution, year, number of pages, category, availability, citation in Dissertation Abstracts International (the major dissertation database available in libraries), order number, abstract, related category, and author photo.

The Education section contains 72 dissertations dating from 1937 to 1990. Entries from 1985 forward include the following:

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Acer, Charlotte Chase, Ed.D. (1987)
State University of New York, New York
Crime, Curriculum and the Performing Arts: A Challenge for Inner City Schools to Consider Integrated Language, Music, Drama and Dance Experiments as Compensatory Curriculum for At-Risk Urban Minorities in Elementary School

Adinku, William Ofotsu, Ph.D. (1988)
University of Surrey, United Kingdom
Towards the National Theatre Concept: A Model for the Development of Dance Education Within the Ghanaian University System

Ayob, Salmah, Ph.D. (1986)
University of Wisconsin at Madison
An Examination of Purpose Concepts in Creative Dance for Children

Brehm, Mary Ann, Ph.D. (1988)
University of Wisconsin at Madison
Margaret H'Doubler's Approach to Dance Education and Her Influence on Two Dance Educators

| | |
|---|---|
| Browne, Thomas J., Ed.D. (1986)<br>Brigham Young University | Hemisphericity and Its Relationship to Athletics, Art, Dance and Achievement: A Study Among Grade Twelve Students |
| Cowan, Karen Lautenbach, Ph.D. (1988)<br>University of Wisconsin at Madison | The Current Status of Dance Education in Wisconsin and Developmental Influences |
| Crawford, John Richardson, Ed.D. (1989)<br>Temple University | A Comparison of Organizational Principles Used by the Choreographer, Composer and Painter Which Incorporates Dance as an Educational Focus |
| Disanto-Rose, Mary, Ed.D. (1986)<br>Temple University | Effect of Creative Dance Classes on the Learning of Spatial Concepts and the Ability to Analyze Spatial Pathways in Dance Video by Third and Fourth Grade Students |
| Duvall, Richard Paul, Ph.D. (1986)<br>Saint Louis University | Educational Criticism: Perceptions of Values, Criticism, and Appreciation as Aesthetic Education Across Arts Disciplines |
| Heausler, Nancy Lea, Ph.D. (1987)<br>University of New Orleans | The Effects of Dance/Movement as a Learning Medium on the Acquisition of Selected Word Analysis Concepts and the Development of Creativity of Kindergarten and Second Grade Children |
| Hinckley, Priscilla Baird, Ed.D. (1985)<br>Boston University | "Let Me Dance Before You": The Education Role of Performance in a West African Children's Masquerade |
| Jay, Danielle Mary, Ph.D. (1987)<br>Texas Womans University | Effects of a Dance Program on the Creativity and Movement Behavior of Pre-School Handicapped Children |
| Kearns, Kathryn Fisher, Ed.D. (1989)<br>Temple University | Visual Information Processing: Eye Movements and Success in Replication of Beginner and Advance Modern Dancers |
| Muxworthy Feige, Dian Margaret, Ed.D. (1988)<br>Columbia University Teachers College | Gregory Bateson and Waldorf Education: Gestures in the Dance Variations on an Aesthetic Epistemological Theme |
| Neal, Nelson Douglas, Ed.D. (1985)<br>University of Virginia | Assessment of Attitude Change and Position Shift in Fourth Graders After Participation in Modern Dance |
| Olander, Kathleen Rae, Ed.D. (1985)<br>University of the Pacific | A Survey of Arts Education in Programs in California Public Schools |
| Roman, Adyha Rose, Ed.D. (1990)<br>Temple University | Dance for the Hearing-Impaired in the United States |
| Roos, Gertruida Woutrina, D.Ed. (1989)<br>University of Pretoria, South Africa | Educative Dance: Fundamentals and Practice |
| Roswell, Peggy McGuire, Ph.D. (1987)<br>Texas Womans University | The Effects of a Data Based Dance Skills Program on the Motor Skill Performance and Self-Concept of Moderately Handicapped Students |
| Sanders, Gary Elvin, Ed.D. (1988)<br>University of North Carolina | The Assessment of Dance Movement Satisfaction of Elementary Age Children Participating in a Creative Dance Instructional Program |
| Schubert, Deborah David, Ed.D. (1985)<br>University of North Carolina at Greensboro | A Survey of Student Evaluations of Teacher/Course Effectiveness Within Dance Technique Courses and the Development of New Instrumentation |
| Sgroi, Angela, Ed.D. (1989)<br>Rutgers State University of New Jersey | Adult Amateur Dancers: A Field Study of Their Learning |
| Smith, Dorman Jesse, Ed.D. (1987)<br>University of Utah | Country Western Dance: Analysis, Description, and Illustrated Instructional Materials |
| Valverde, Carmen Edna, Ed.D. (1987)<br>Rutgers State University of New Jersey | Dance as Recreation: A Comparison of College Students' Perceived Values in Dancing |
| White-Dixon, Melanye P., Ed.D. (1987)<br>Temple University | Marion Cuyjet: Visionary of Dance Education in Black Philadelphia |

*Research in Dance IV* is a valuable "pathfinder" for the arts education practitioner. Taken together, the abstracts provide an overview of dance research in recent decades. Individually, the entries provide sufficient information for readers to identify dissertations that will help fill their information needs.

**Source:** Judith A. Gray, Editor. ***Research in Dance IV: 1900 - 1990***. National Dance Association, Reston, Virginia, 1992.

For more information: National Dance Association, 1900 Association Drive, Reston, VA 22091, (703)476-3436.

## A Review of the Published Research Literature on Arts and the Handicapped: 1971-1981

**Frances E. Anderson**

This compilation of academic research was sponsored by The National Committee, Arts for the Handicapped, an affiliate of the John F. Kennedy Center for the Performing Arts, now known as Very Special Arts, an international nonprofit organization that offers educational opportunities through the arts for people with disabilities, especially children and youth. The search for this compilation covered visual arts, drama, music, and dance. Research was selected that related to hearing, speech, and visual impairments; mental retardation, emotional and behavioral disorders, and physical and learning disabilities. Databases such as ERIC and Psychinfo were searched in addition to indices in education and the arts and contacts with other experts in the area. Abstracts were prepared for 53 articles published from 1971 to 1981, and 30 dissertations were listed, but not described. The abstracts describe the purpose, methodology, and findings of the studies and present the author's implications. Anderson limited her review to quantitative studies.

The compendium is organized according to dance, drama, music, and art. For each discipline, research is presented according to type of disability. Many of the studies relate to academic and social outcomes for students with disabilities. However, research with a therapeutic focus and studies that identify solutions to practitioners' problems are also included.

Selected titles include: *The Acquisition of Language Concepts by Hearing Impaired Children Through Selected Aspects of an Experimental Core Art Curriculum* (Greene, Craig, and Hasselbring, 1981); *The Relative Effects of Painting and Gross-motor Activities on the Intrinsic Locus-of-Control of Hyperactivity in Learning Disabled Elementary School Pupils* (Walker, 1980); *An Art-Based Remediation Program for Children with Learning Disabilities* (Gair, 1975); *Social Development of Trainable Mentally Retarded Children Involved in Performing and Nonperforming Groups* (Cassity, 1978); and *The Effects of Sociodramatic Activities on Social Interaction Among Behaviorally Disordered Preschool Children* (Strain and Wiegerink, 1976). Anderson continues her work in this field. An update covering 1982 to the present is expected to be published in early 1996 under the title *A Review of the Published Research Literature on Arts for Persons with Disabilities: 1982-1994*.

**Source:** Frances E. Anderson, Linda Ash, and James Gambach. ***A Review of the Published Research Literature on Arts and the Handicapped: 1971-1981***. The National Committee, Arts for the Handicapped, Washington, D.C., 1982.

For more information: Very Special Arts, Education Office, John F. Kennedy Center for the Performing Arts, Washington, DC 20566, (800)933-8721.

## Theories and Research That Support Art Instruction for Instrumental Outcomes

**Karen A. Hamblen**

Art educators have conceived many rationales for supporting art in the school curriculum. Most prevalent are those that say art should be studied because it helps students improve in other areas such as reading, writing, creativity, performance on standardized tests, and school attendance.

Author Karen A. Hamblen examines the support for some of these claims in a brief review of published works on learning theory and recent research. While she finds support for several art advocacy claims, she cautions educators not to exaggerate the potential academic benefits of an arts curriculum. She writes, "Unless instrumental claims are firmly grounded in theory and research, they will continue to appear apocryphal and inflated, and ultimately they will weaken the case for any type of art instruction."

Too much reliance on these claims could also cause art to become valued solely for its service to other subject areas. "Mathematics is not taught to improve artistic skills," Hamblen writes. "Why should the converse be promoted?" Nevertheless, she strongly advises research to continue. Not only can it be used to demonstrate the crossover benefits of art to other classes, but it can also help improve art instruction for its own sake.

Hamblen finds many justifications for art education in the current body of works on learning theory. One respected theory holds that art education gives students access to "multiple forms of knowing," particularly through visual, perceptual, and relational systems of thought. A few theoreticians, including Eisner, also suggest that art study helps students develop critical-thinking skills: the ability to pose questions, analyze evidence, consider hypotheses, and defend a point of view. These skills may help students succeed not only in their other subjects, but also amidst the ambiguity and chaos they find in the real world.

While most theoretical discussions of art deal with hands-on studio courses, Hamblen extols the value of non-studio courses as well. Classes such as art history and art criticism, she says, are probably more responsible than studio courses for producing measured improvements in vocabulary, writing, and critical-thinking skills.

Several researchers reported higher reading scores for students who had greater participation in art instruction. Among the studies cited are those by Dalke (1984), McGuire, and Silver. No methodology for these studies is discussed. Another study by Corwin in 1980 examined the effects of the Reading Improvement Through Art (RITA) program in New York state. Corwin found that students in the program improved their reading skills more in one semester

than had been expected in a full year. No control groups, however, were used in the study.

Other research looked at the effects of art instruction on writing. In 1991, for example, Caldwell and Moore compared writing samples from two groups of students: One group participated in a drawing activity before writing, while the other only had verbal preparation. Those who participated in drawing scored higher on writing quality. A similar study by Olsen in 1987 found that verbal learners also performed better on writing tasks when they participated in drawing activities beforehand.

Hamblen's review provides a primer on the theoretical and practical underpinnings of an art curriculum, and a succinct basis for art advocacy. It also helps art advocates guard against overstating the benefits of an art curriculum.

**Source:** Karen A. Hamblen. "Theories and Research That Support Art Instruction for Instrumental Outcomes," *Theory Into Practice*. V. 32, n. 4, pp. 191-198, 1993.

## The Effects of Arts and Music Education on Students' Self-Concept

**Jerry Trusty and Giacomo M. Oliva**

Self-concept is a broad term that "involves value perceptions of personal characteristics and abilities." Self-concept is the general sense of *I* or *me* — primarily one's feelings of self-worth. In preparation for adult life in society, education must help students develop positive self-perceptions, as they have been repeatedly shown to aid the development of necessary values and skills.

Researchers and scholars have investigated and debated whether an improved self-concept leads to higher levels of academic performance, whether improved academic performance aids a student's self-concept, or whether the two are mutually reinforcing. The authors of this study find this debate less important than the reciprocal relationship that self-concept and academic performance seem to play. They briefly review some 57 prior studies and cite ample evidence that artistic creation and performance experiences positively enhance not only self-concept but also other nonartistic outcomes such as language acquisition, cognitive development, critical-thinking ability, and social skills. Arts exposure during the early educational experience is believed to augment many cognitive and personality variables that occur in tandem with the development of children's self-concept.

While the debate continues between an "arts as center" philosophy, where the development of skills and knowledge in the arts is its own end, and an "arts as means" philosophy, where nonarts outcomes are of primary concern, these authors examined studies of measurable results in the emotional and social development of children. They found tangible and positive nonarts outcomes in many of the studies reviewed. Indeed, arts activities are "suggested to promote learning, interpersonal communication, and the establishment of positive identity."

Many specific studies are reviewed or referenced for the effects of early arts experiences. Compared to studies of individual creative art production, "the performing arts have produced more empirical evidence supporting a relationship between the arts and self-concept." As with the more general case of participation in art education, "it is not clear whether self-esteem is an antecedent of musical achievement, an outcome of musical achievement, or neither." Such causal relationships may never be firmly established, but the interrelated effects and measurable positive relationships between music participation and self-concept are strongly in evidence.

The authors conclude, "Many people feel that arts activities are a natural, nonthreatening mode of expression that can facilitate positive psychological development." They argue for further empirical studies to build a more cohesive body of evidence and to advance the philosophical debates regarding precedence

and priority among various causal factors related to arts education and the development of students' self-concept.

**Source:** Jerry Trusty and Giacomo M. Oliva. "The Effects of Arts and Music Education on Students' Self-Concept," ***Update: Applications of Research in Music Education***. V. 13, n. 1, pp. 23-28, Fall/Winter 1994.

## Enhancing the Practice of Drama in Education Through Research

**Lawrence O'Farrell**

Three surveys of drama research describe work published from the early 1960s to the early 1990s. O'Farrell's most recent compilation provides an overview of research on drama in five areas. The author discusses an increase in educational drama research in the past decade and attributes the growth to a desire to demonstrate "conclusively that drama achieves important aims for the educational system" and to understand "what goes on in educational drama and how, if at all, it affects those who participate in it."

This review began with an analysis of the contents of the *Youth Theatre Journal*, *Children's Theatre Review*, and other Canadian and United States publications. The article is organized around some of the basic questions being investigated by drama education researchers, including:

- What is going on in the field?
  A number of large-scale status studies on research interests and the status of child drama programs in universities and colleges in the U.S. and Canada are described.

- How did drama in education develop?
  Historical studies have traced the origins of educational drama, including the classic "Development of Creative Dramatics in the United States" by James E. Popovich.

- How do specific drama methods work?
  These generally theoretical studies focus on understanding the nature of drama in education.

- What actually goes on in educational drama?
  Researchers in this area are "looking directly into the drama classroom using the methods of qualitative research."

- Does drama actually teach anything?
  This category includes researchers who are "determined to demonstrate conclusively that drama does what its proponents say it does, or to disprove what may be unfounded and misleading claims."

In this final question area, the researcher describes studies by Kathie Vitz, and Robert Rosen and Stephen Koziol. Vitz explored whether drama would "be an effective method for promoting facility in English as a second language (ESL) among young children." With a drama experimental group and a traditional ESL control group, Vitz found that the "drama group exhibited significantly greater improvement than the control group in total verbal output." A second example

examined the relationship of oral reading, dramatic activities, and theatrical production to student communication skills, knowledge, comprehension, and attitudes. The authors, Robert Rosen and Stephen Koziol, concluded that "drama had a greater influence on oral communication skills and self-esteem whereas theater production had a somewhat greater influence on knowledge and comprehension of the play."

O'Farrell's article provides background information for arts education practitioners. His article and others over a period of approximately ten years show the growth in drama education research.

**Source:** Lawrence O'Farrell. "Enhancing the Practice of Drama in Education through Research," ***Youth Theatre Journal***. V. 7, n. 4, pp. 25-30, 1993.

**Supplemental Sources:** Lou Furman. "Research in Child Drama 1982-83: Survey of Research Projects in the United States," ***Children's Theatre Review***. V. 33, n. 2, pp. 31-32, 1984.

Kathie Vitz, "A Review of Empirical Research in Drama and Language," ***Children's Theatre Review***. V. 32, n. 4, pp. 17-25, 1983.

## What Do We Know About Artistically Talented Students and Their Teachers?

**Gilbert Clark and Enid Zimmerman**

Students who are gifted and talented in the arts, specifically the visual arts, have been the subjects of research by Gilbert Clark and Enid Zimmerman over the past decade. This article summarizes five different studies that supply needed background on students' outlooks on themselves, their schools, and their teachers, and describes one tool for identifying gifted and talented students. Most of the research was conducted over the ten years that the authors led the Indiana University Summer Arts Institute, an intense residential program for selected 11 to 16 year olds from throughout the U.S. and other countries.

The effects of labelling students gifted and talented has been studied extensively. Zimmerman and others investigated this issue with 47 Institute participants and 248 students attending a summer program for academically gifted and talented students. Sixty-five percent thought that "anybody can have special abilities and talent," and half of the students related that anyone could be "especially able or skilled if they were motivated, worked hard, and practiced their skills." It was concluded that being labelled as gifted and talented in arts or academic areas did not have negative consequences for these students.

In another study, interviews with 20 Institute participants revealed positive outlooks about themselves and criticism of their artwork, plus a desire to improve their art. Students' responses to questions about their home school and art teachers revealed three primary images of teachers. "One was of teachers who were supportive, but did not challenge students to higher levels of achievement. Another was of teachers who were challenging, but who failed to reinforce or support accomplishments. The third image was of teachers who were challenging, but who failed to offer instruction about how to succeed." The students were aware of their talents and were supportive of students like themselves. "Contrary to some previous reports, these students devoted a great deal of their time and energies to drawing and reported that creating art was stimulating and pleasurable." The findings of this study both confirmed and contradicted conclusions from a variety of other research studies.

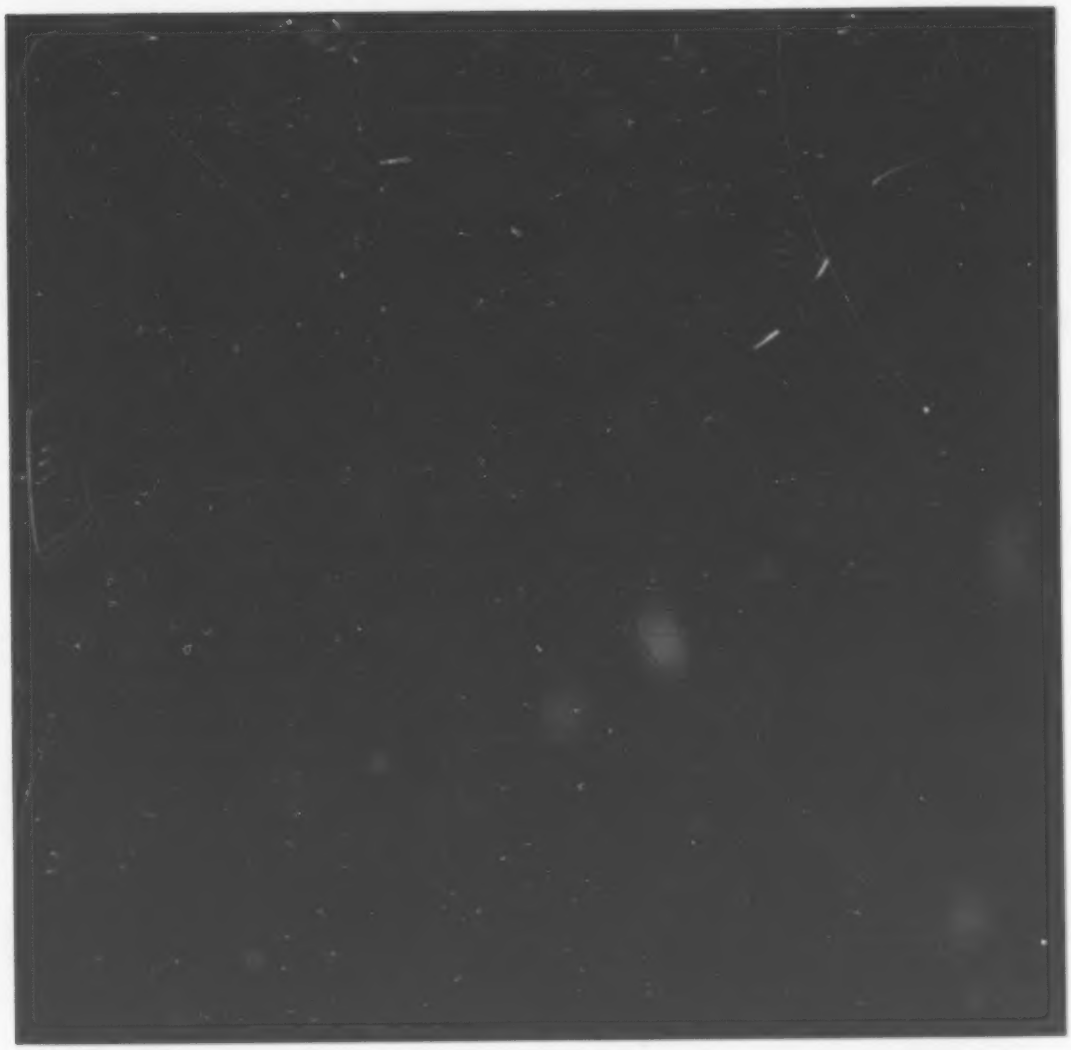
After completing case studies of two individuals who taught painting, Zimmerman reported that "successful teachers of artistically talented students should understand each student's sensibilities, teach proactively, present mediated learning experiences in which students can be engaged in the world of art, reflect critically about their teaching, and have preparatory experiences in learning how to organize classes and teach highly able adolescent art students."

Development of Clark's Drawing Abilities Test also is described in this review. The test includes four different drawing tasks that each explore a particular facet of drawing. "Clark's Drawing Abilities Test has been used effectively to

categorize differential ability groups of students and is being used currently to test the assumption of art talent as normally distributed."

The authors recommend studying gifted and talented students in the visual arts further. Their experience with this particular student group provided the foundation for Project ARTS (Arts for Rural Teachers and Students). The three-year, three-state program will work with public schools and "develop, modify, demonstrate and implement methods, curriculum modifications, and evaluation procedures building on local arts resources and cultural traditions appropriate to the needs of rural gifted and talented arts students from Gullah-African American, American Indian, Hispanic American, Appalachian, and European American backgrounds." Local community members and parents will also play important parts. Funding for Project ARTS is from the Jacob Javits Gifted and Talented Students Education Program and began in 1993.

**Source:** Gilbert Clark and Enid Zimmerman. "What Do We Know About Artistically Talented Students and Their Teachers?" ***Journal of Art & Design Education***. V. 13, n. 3, October 1994.



## Attitudes and Public Opinion



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## Attitudes and Public Opinion

### Overview

- Insights into individuals' experiences of the arts
- Overviews of the public's views
- Current issues

### Primary Themes

- Indicators of program effectiveness
- Different "voices" on the arts
- Education, arts participation, and economic impact

The pieces in this section concern how individual students think about their arts education experience and what groups, from parents to the public, consider to be important and want the arts to provide. This section highlights three types of insights: 1) hearing the voice of various "customers" in arts education; 2) linking arts education to later participation in the arts; 3) discerning how arts education relates to (or does not relate to) people's thinking about other issues. For example, the SCANS study describes skills needed for today's and tomorrow's workforce. With a growing emphasis on schools' role in preparing students for jobs, the study helps those involved in arts education connect their efforts to another important public issue.

Student perceptions presented in "Meaning and Value: Reflections on What Students Say About School" provide a clear picture of what works, and what does not, in the eyes of the school's primary customers. The rich insights of this article and those in the "Perceptions of Piano Study" will help those inside and outside of arts education understand some critical viewpoints.

The broad surveys on attitudes toward education provide arts educators with a framework for comparing what they are saying about an issue to what the public is saying is important to them. These pieces are particularly important for developing the strategic information referred to in the opening pages of this publication. The public opinion studies that refer specifically to the arts and arts education illustrate the complexities of the arts education field. Although public attitudes toward arts education appear to be quite positive, readers should consider why there appears to be a gap between attitudes and local actions. The surveys provide immediately useable data and impetus to look below the surface of the numbers for insights and applications.

Because issues are so complex today, there are no more "single issues." Understanding the many facets of an area, such as arts education, will assist in planning programs and crafting effective ways of describing why they make a difference.

## Meaning and Value: Reflections on What Students Say About School

**Susan W. Stinson**

Just like private businesses, public institutions must listen to their customers these days. For educators, that usually means listening to parents and employers. Researcher Susan W. Stinson, however, presents a different educational customer — students, in this case high school dance students. Her "humanities-based research" gives voice to student opinions in thoughtful, provocative terms, and highlights how arts classes *can* be different.

The quality of the young voices in this qualitative article will motivate educators to listen to their own customers and act on what they hear. Regular feedback from students should inform program planning, teacher preparation and development, and community partnerships.

The research investigated how students in high school dance classes "make sense of their experiences." During the 1989-90 school year, Stinson observed four first-year, elective dance classes taught by two different instructors at one school. A dance class at another high school was included in the study during the fall of 1990. The classes met daily for 55 minutes for one semester. They enrolled eight to 14 students each, mostly girls. In addition to the observations, researchers formally interviewed all three dance teachers and 36 of the students, many of whom were described as "at-risk." The students, who represented a wide range of school achievement, were asked about their reasons for taking a dance class, their opinions of their teachers, their attitudes about what they were learning, and their expectations after high school.

The students' opinions about their dance class experiences contrasted sharply with their opinions about their overall high school experience. Students frequently described their other classes as "boring" and said they were often disrupted by classmates who wanted to be elsewhere. Students also perceived the school routines and rules as stifling. Teachers did not care, they said.

Dance classes, however, broke the mold. They were usually described in qualitatively different, more positive terms. Nearly all the students characterized their dance classes as having instructors who cared. They said dance classes nurtured relationships among students and emphasized self-expression and acceptance by others. Further, students liked learning dance technique and skills through hard, active "work." Their dance experience seemed to function as a respite from the perceived drudgery and pressures of school. As one boy explained, dance was "a good way to get away from school ... once you step into the auditorium, everything is kind of shattered ... you can make it what you want, when you first walk in ... it's almost like time has stood still outside of those doors."

Stinson writes, "The students in my study spoke most powerfully and passionately when they spoke of learning which, while it took place in the context of dance education, went far beyond these disciplines. They spoke of enhanced understanding of self, perception of the world, and ability to respond to others — things that largely were not happening in more 'academic' or disciplined-based courses."

The students, however, still perceived high school as a means to an end: getting a [illegible] or entering college. This perception led them to discount the value of their [illegible]ce experiences. They saw no possible *educational value* in classes (like dance) that were not required for graduation. So despite the benefits they attached to their participation in dance, the students saw it as outside the realm of what they expected to gain from school and not directly related to their futures. They had gotten the school-to-work message to the exclusion of all others.

Nevertheless, dance classes provided an alternative environment for students that compensated for some of the weaknesses of their other classes. Yet, while the students wanted their other school experiences to be more like their dance experiences, they did not see much opportunity for that to happen.

Stinson's study shows that at least some student customers want a school environment that offers high levels of learning, meaning, and caring. Dance, and presumably other disciplines, can help create that environment.

**Source:** Susan W. Stinson. "Meaning and Value: Reflections on What Students Say About School," ***Journal of Curriculum and Supervision***. V. 8, n. 3, pp. 216-238, Spring 1993.

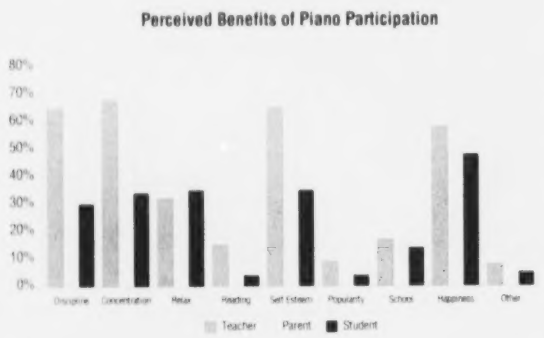
## The National Piano Project: Teacher, Parent, and Student Perceptions of the Benefits of Piano Study

**Robert A. Duke**

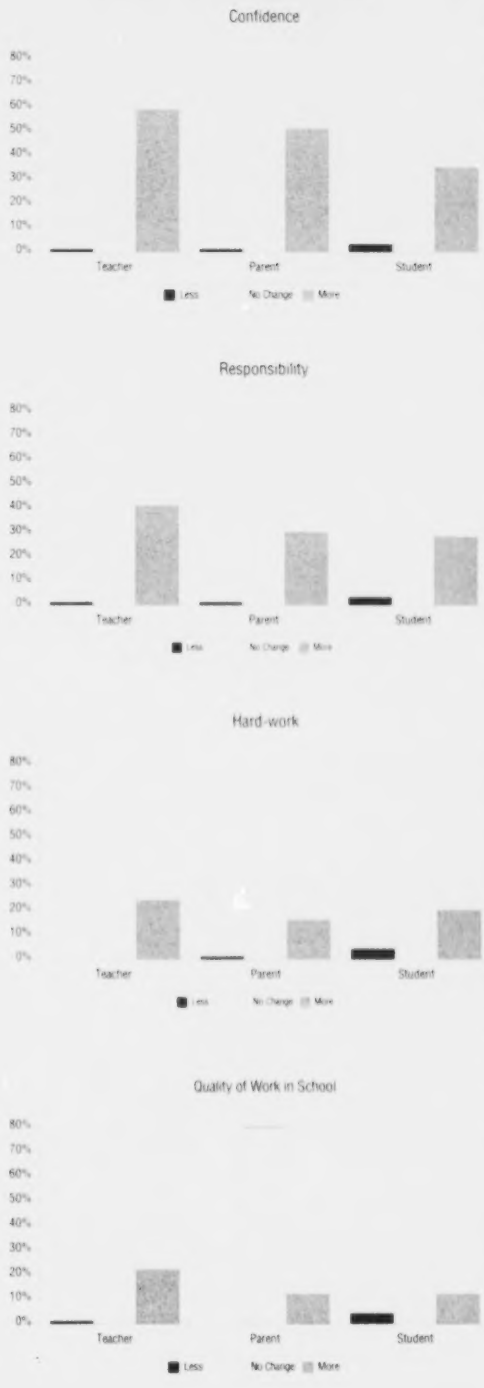
In 1991 the National Piano Foundation sponsored research to answer questions about the effects of piano study on students. The researchers, Robert A. Duke, David E. Wolfe, and Patricia J. Flowers, decided that the first study should allow them to describe "the roles of music and music instruction in children's lives" and explore the "common perceptions of individuals for whom music is a part of their daily life experience." An extensive survey was designed to document the "perceptions of those most closely associated with keyboard study on an ongoing basis: teachers, students, and parents." Although individual music instruction is a time-honored tradition, the National Piano Project joins a small body of piano research. This study reveals more about what parents, teachers, and students think about music and its importance in children's lives.

A total of 124 teachers and 663 students and their parents completed detailed questionnaires for this nationwide study. The researchers identified students and their parents through a process that began with approximately 100 college and university faculty. The piano faculty provided names of "excellent" teachers in their area. As a result, 400 piano teachers were contacted; of these, 170 agreed to participate. These piano teachers generated lists of students and their parents and obtained their consent to take part in the study. The researchers drew a sample of 951 from the 2,700 students identified by the piano teachers. The sample included students from various ability levels and from age four through 18. Seventy percent of the students were girls. The average length of piano study was five years. Approximately 70 percent of participants returned the mailed questionnaires.

Predominantly white and middle income, the families in the study were quite homogeneous. The parents tended to be well-educated. Nearly 40 percent of the mothers did not work outside the home. With the resources to provide many activities for their children, "the fact that they have chosen piano study as an activity worthy of their time and money supports the notion that these parents view music study as an important, life-enhancing experience for their children." The students generally did well academically and were positive about both piano study and school. Students in the piano study "loved" music (54%) more than



**Changes in Personal Characteristics Attributed to Piano Study**




English (22%), math (34%), physical education (37%), science (36%), and social studies (25%). Nearly all of the parents expected their children to go to college, but less than 10 percent anticipated that their sons or daughters would become musicians.

A large proportion of parents had participated in music as children and still viewed their music experiences positively. Many continued their musical interests, including playing the piano. More than 90 percent of the families studied had pianos in their homes.

Teachers, parents, and students perceived benefits in studying the piano, although parents and teachers identified positive outcomes more often than students. Respondents reported how they considered piano study to "'help' [my student, my child, me]." The three groups most frequently chose discipline, concentration, self-esteem, and happiness. More students chose "makes me happy" than any of the other nine choices.

Teachers, students, and parents also rated how students' confidence, hard work, responsibility, and quality of work in school had changed as a result of piano study. Piano teachers selected "increased" results in each category more frequently than parents or students. None of the three groups considered piano study to have an affect on the quality of students' work in school. Approximately one-third of parents and students thought piano study reduced the time students spent watching

television. Piano lessons were not perceived to reduce the amount of time spent on school work. Throughout the study, students' piano ability had little relationship to the perceived benefits. Teachers, parents, and students saw positive outcomes regardless of how well the youngsters played.

The National Piano Project begins to fill gaps in knowledge about why parents and students choose music study and shows that a variety of positive personal outcomes are perceived.

**Source:** Robert A. Duke. "The National Piano Project: Teacher, Parent, and Student Perceptions of the Benefits of Piano Study," ***American Music Teacher***. pp. 10-13, June/July 1993.

For more information: National Piano Foundation, 4020 McEwen, Suite 105, Dallas, TX 75244, (214)233-9107.

## Relationship Between Home Musical Environment and Selected Musical Attributes of Second-Grade Children

**Manny Brand**

Parents are children's first teachers. Because parental involvement has been shown repeatedly to influence children's school performance, it has been a hallmark of the education reform movement. Manny Brand's 1986 study sought "to determine the relationship between home musical environment and musical attributes of second grade students." The musical attributes included tonal and rhythmic perception and achievement in general music classes. This study reinforces the importance of parents' attitudes for primary children's performance. As educators involve community members in education, this study underscores the value of working closely with parents. Positive attitudes toward music translate to music achievement among the students.

Participating in this correlational study were 117 seven-year-olds who attended one elementary school in a large urban district and their parents. Primarily Hispanic and from an area considered to be "disadvantaged," the participating families completed Brand's Home Musical Environmental Scale (HOMES). Written in Spanish and English, the tool explores parents' attitudes toward music, their musical involvement with the child, parents' concert attendance, and ownership and use of a record or tape player. The general music teacher evaluated the students' musical achievement through the Music Achievement Assessment Form (MAAF), which explores subjects' musical knowledge, performance and music reading skills, and interest in music. Brand used the Primary Measures of Musical Audiation (PMMA) to test the children's tonal and rhythmic perception and their music aptitude.

Scores on HOMES were not related to tonal or rhythmic perception, but a statistically significant relationship emerged between HOMES ratings and children's musical achievement. Only Factor 1 — "parental attitudes toward music and musical involvement with child" — was significantly related to musical achievement. Concert attendance, use of records and tapes, and parents' playing a musical instrument were not signifiantly related to children's musical achievement. The results of this study are consistent with other studies on environmental characteristics and children's musical responses.

"An important finding in this study is that not all home musical environmental variables are related in the same degree to musical achievement. The strongest relationship found was between musical achievement and overall parental attitudes toward music and musical involvement with the child. This factor includes parents' overall attitude toward music and such parental behaviors as singing to and with the child, providing toys that make sounds/music, providing toy musical instruments, and helping the child learn songs." Positive parental attitudes can make a difference in music as they do in other subjects. With

parental involvement a strong trend in education and a beneficial influence on young children's achievement, arts educators have a stake in working with parents.

Does parental involvement continue to make a difference as children get older? In 1991 Stephen Zdzinski presented findings from a study of 113 middle school students in Pennsylvania. The study used a questionnaire called Parental Involvement Measure. The students responded to questions which measured their perceptions of their parents' activities. In general, Zdzinski did not find that parental involvement contributed to music achievement. However, several specific aspects of parent involvement were related significantly to performance and other types of musical achievement. For middle school students, parental involvement may be a lesser contributor to achievement than for younger children.

**Source:** Manny Brand. "Relationship Between Home Musical Environment and Selected Musical Attributes of Second-Grade Children," ***Journal of Research in Music Education***. V. 34, n. 2, pp. 111-120, 1986.

**Supplemental Source:** Stephen Zdzinski. "Relationships Among Parental Involvement, Music Aptitude, and Musical Achievement of Instrumental Music Students," ***Journal of Research in Music Education***. V. 40, n. 2, pp. 114-125, 1991.

## The Elementary Band Experience as Viewed by Students, Parents, Teachers, and Administrators

**Cynthia Anne LeBlanc**

Fifth grade is typically the year during which students have their first opportunity to participate in public school programs. Perceptions of fifth-grade children's early band experiences from the perspective of students, parents, music educators, and administrators were explored in this qualitative dissertation study. Through interviews and open-ended questionnaires, the author explored how these four groups independently and collectively view early band participation. From the results she then developed several propositions and theories about the roles and functions of the various groups as they relate to band programs. Although the study includes a plethora of detailed results and analyses, the author's concluding propositions and theories are the focus of this summary.

Volunteer participants were drawn from six elementary schools in a large suburban school district. The school district was chosen because it has a philosophy that emphasizes student achievement in basic skills as well as "citizenship and the arts." At the end of fourth grade, all students in the district are given the option of participating in beginning band the following year. They may choose from 10 common band instruments. Band instruction in fifth grade consists of two 30-minute band lessons each week that occur as a pull-out from another subject.

Naturalistic qualitative data collection methods that yield rich, descriptive, contextual information were employed for the study. The interview phase of the study included 32 students, 26 parents, three music teachers, three principals, and two district administrators. Six additional music teachers and 45 parents completed open-ended questionnaires.

After comparing and analyzing data from the multiple sources, the author developed "propositions" (or hypotheses) about the meaning of the findings; these propositions then led to the development of "emerging theories" about the fifth-grade band experience. The major propositions and theories posited by the author are outlined below.

Important differences were found in how adults and students view the band experience. "Children discuss … how the elementary band experience affects their lives today. Adults … are able to speculate on how elementary school students' involvement in the band program will affect them in the future." Students tended to be less concerned than were the adults, particularly their parents, about their innate talent with instruments; they derived satisfaction regardless of their perception of their talent. All groups of interviewees agreed on the value and benefits of band experience for students, and these benefits were believed to outweigh any negatives.

The students' role as band participants was viewed quite positively as part of their identity. Students liked the recognition from both peers and adults for the outward trappings of band, like carrying an instrument and performing in concerts. The result of this recognition appears to positively impact students' self-concept and self-esteem.

Parents and music teachers were both found to have important direct supportive roles for students. Parents give financial and emotional support by renting or purchasing instruments and encouraging students to practice. They perceive many benefits for their children and advocate for band programs in their district. Teachers have multiple roles in teaching band programs. For students they support, encourage, and motivate, in addition to providing direct band instruction. Within the school they may have to defend the band program with their colleagues who may resist the pull-out model, and they also must make a complex scheduling system "work." Administrators are indirect, but important, supporters of band. They interface with parents, teachers, and each other to maintain viable programs.

The author developed a theory about the role of the musical instruments — specifically, how students are influenced by their peers and by adults in selecting instruments, and how students perceive the instruments they play. LeBlanc found that students select instruments based on what their peers and other family members have experienced or suggest. They respond positively to adult role models in pursuing their musical interests and are interested in popular musicians. She also states, "Fifth-grade students are fascinated by musical instruments ... what [they] look like, how they work, and how they sound." Students' interest in the instruments themselves are believed by the author to constitute an opportunity for teachers and parents to encourage student progress with learning to play.

Students see the value of band as concrete and immediate; parents and teachers view its value in the abstract and over the long term. The total result is that, "In the band, students are given the opportunity to have a hands-on experience with an art form. That experience results in the development of music appreciation as well as musical knowledge and skills. ... Adults believe that learning to play a musical instrument ... will assist students in the development of musical, attitudinal, and social skills and values that will last a lifetime." LeBlanc's study has carefully illuminated the perceptions of those involved in early band experiences and provides a wealth of material for practitioners of and advocates for school band programs.

**Source:** Cynthia Anne LeBlanc. ***The Elementary Band Experience as Viewed by Students, Parents, Teachers, and Administrators***. (Ph.D. dissertation). Arizona State University, Tempe, Arizona, 1990.

## Comparisons of Attitudinal Assessments in Middle and Junior High School General Music

**Jacquelyn Boswell**

Advocates frequently refer to the arts' ability to "engage" students in learning. Students' attitudes on general music classes provide insights into what particular activities and environments attract and hold their attention. Jacquelyn Boswell's study of grades five through eight explores "students' preferences for specific activities" and their "global attitudes toward music class." The research also compares students' and teachers' preferred activities. Music education researchers have studied children's music preferences for many years. Boswell investigates another facet of preference with implications for students' short-term interest in music classes and long-term interest in music. Boswell noted, "attitude toward school music is important, in part, because of its possible relationship to important music 'ends' behavior, especially lifelong participation in music."

In this research "attitude toward music is defined as a general emotional disposition toward music as a school subject." Boswell explored the "variables believed to contribute to music attitude" among students in elementary, middle, and junior high school settings. The study also examined similarities and differences between the attitudes of students and teachers.

Based on data collected in 1987 at four suburban schools, Boswell's work replicates a 1980 study by Lenore Pogonowski. Pogonowski designed the two testing instruments used in this research, the Music Attitude Inventory (MAI) and the Music Class Attitude Index. The Music Attitude Inventory is "customized" by the researcher and teacher to reflect actual classroom activities. The Music Class Attitude Index measures students' attitudes on such issues as how they feel about music class. The 1980 study focused on socioeconomic status, grade, and gender as variables that might affect attitude. Boswell considered teacher, grade level, and gender. In the earlier work, the teachers used a standardized music method. The teachers in the Boswell study did not use any particular music education method (*i.e.*, Orff, Kodaly, Dalcroze). Selected results of the 1980 and 1987 studies are compared in this article.

The sample for Boswell's research included the following:

- 71 junior high school students from three grade seven and eight general music classes
- 85 middle school students from four general music classes in grades five, six, seven, and eight
- 151 elementary school students from four classes in grades five and six
- 87 parochial school students from four classes in grades five and six

Results from analysis of the two data sets are quite similar. Girls consistently scored higher in every category and thus had more positive attitudes about their experiences. These findings are similar to those from other attitude studies. Scores were higher overall in 1980, although it is impossible to pinpoint the reasons why. In the 1987 study, the classes' mean scores were consistent across both measures. The two tests showed the same patterns among the four teachers, "whereby the ranks from highest to lowest means for the four teachers were consistent." Statistics showed "a strong relationship between the two samples' statements about their music classes." For example, the statements receiving the highest and lowest scores were the same.

**Highest scoring statements:**
1. I understand what goes on in music.
2. I try to do my best in music.
3. In music class I feel I am treated equally.

**Lowest scoring statements:**
1. I feel important in music class.
2. I look forward to coming to school when I have music class.
3. What we do in music class is a challenge.

Teacher, grade level, and gender affect students' attitudes. In this study, however, the teacher variable had the greatest relationship to attitude. Students clearly preferred playing instruments in their classes. They also favored "improvising and similar creative tasks rather than singing or describing." Students highly rated statements that referred to choosing or making choices.

Two groups of elementary, middle, and junior high school teachers who were enrolled in graduate in-service programs over two semesters ranked the MAI statements also. They indicated their activity preferences in the classes they taught. The educators' responses suggest that "teachers' ranked preferences are unrelated to students' preferences, and may in fact be inversely related."

Students' and teachers' preferences were quite different. For program planners and classroom teachers, the students' outlooks provide a valuable guideline for just what will engage students' attention.

**Source:** Jacquelyn Boswell. "Comparisons of Attitudinal Assessments in Middle and Junior High School General Music," ***Bulletin of the Council of Research on Music Education***. Issue 108, pp. 49-57, Spring 1991.

**Supplemental Source:** Lenore Pogonowski. "Attitude Assessment of Upper Elementary Students in a Process-Oriented Music Curriculum," ***Journal of Research in Music Education***. V. 33, n. 4, pp. 247-257, 1985.

## Arts in Education in the Greater Fort Wayne Area: Assessment and Recommendations for Planning and Arts in Education Research Study for Metro Richmond Public and Private Schools

**ArtsMarket Consulting, Inc.**

When improving arts education is a community issue, a study of residents' opinions is often one of the first steps in the needs assessment and development process. ArtsMarket Consulting, Inc., a major private provider of arts research, management, and planning services, has completed numerous studies on behalf of consortia of education, arts, and community organizations. The study of the Fort Wayne and Richmond areas are examples of needs assessment research. With focus group or roundtable components and telephone surveys of the general public, these studies provide a foundation for community-wide planning, advocacy, and program development. The qualitative data complements the quantitative public opinion. Every community is different, but these studies provide insights into the public's opinions and the similarities and differences among arts practitioners and school personnel. The data are realistic indicators of the challenges and opportunities faced by those involved in community partnerships to affect arts education.

Fort Wayne's Arts United cultural planning process and other community assessments had identified arts in education as a "top priority for attention by a coalition of arts organizations, artists, and educators." The Arts in Education committee, which continued after the cultural planning process, set the "development of a benchmark study that would enable arts organizations, artists, and educators to better collaborate on effective planning" as a priority. ArtsMarket designed a study that included focus groups with parents, nonparents, arts attenders, and nonarts attenders and a telephone survey of the public. ArtsMarket also questioned principals, arts specialists, and classroom teachers in 36 public, private, and parochial schools in the six-county Fort Wayne area and surveyed local artists and arts organizations. ArtsMarket presented its report in March 1992.

The researchers wanted to learn about the public's perceptions of arts in education in area schools, the status of arts education, arts organizations' work in education, and the requirements for a lasting partnership among schools. Highlights of the telephone survey (6.4% margin of error) included the following:

- 44 percent of respondents felt it was "very important" for students to take music, drama, dance, and other art forms as separate subjects. An additional 37 percent rated the arts as "somewhat important."
- 80 percent of respondents felt arts integration or "using the arts to illuminate and explain other subjects" was very important or somewhat important.
- 49 percent of respondents felt annual field trips and in-school performances were very important. As with other issues, parents and arts attenders were the most supportive of arts events.

- More than 80 percent felt the arts did more for students than teach specific arts-related skills and helped students do better in other academic subjects.
- Nearly 70 percent credited the arts with supporting creative thinking and problem-solving skills. Arts attenders attributed positive thinking and problem-solving skills to arts study more than any other group.

In general, all of the groups surveyed thought the development of creative thinking skills was one of the most important reasons to involve students in the arts.

The following tables were drawn from survey responses of those involved in arts education and illustrate the different outlooks among some of the most important arts education stakeholders.

**Outlooks of Arts Organizations and School Personnel* in Fort Wayne**

| Target Groups | Source of Support for Arts Education | Barriers to Partnerships Among School Districts and Arts Organizations | Appropriate Partnerships |
|---|---|---|---|
| **Principals** | 1) Art teachers; 2) School Administrators; 3) Arts organizations | 1) Lack of awareness; 2) Insufficient program-planning time for teacher/artist; 3) Balancing the integration of arts with academic core | 1) In-school performances for exposure; 2) In-school performances related to learning goal; 3) Filed trips related to arts subject learning goal |
| **Classroom Teachers** | 1) Art teacher; 2) School principal; 3) Students | 1) Lack of awareness; 2) Insufficient program planning time; 3) Balancing integration of arts with academic core | 1) In-school performances for exposure; 2) In-school performances related to learning goal; 3) Field trips for exposure |
| **Art Teachers** | 1) School principal; 2) Students; 3) Parents | 1) Insufficient program-planning time; 2) Lack of awareness of arts resources; 3) Lack of professional development training for arts teachers or others in how to work with artists/arts organizations | 1) Artists/arts organizations to demonstrate a technique or present an in-school performance related to learning goals; 2) Artist-in-residence with student's learning creative process as end result; 3) Artists/arts organizations present in-school performance to expose students to the arts |
| **Arts Organizations** | 1) Senior staff members; 2) Students; 3) Art teachers | (Outside of funding) 1) Lack of general public support concerning value of arts education; 2) Lack of teacher/principal interest; 3) Lack of in-depth information about what/how the arts are being taught in school | Not applicable |
| **Artists** | Not applicable | 1) Lack of public support for arts education or individual artists; 2) Lack of in-depth information about what/how the arts are being taught in school; 3) Lack of feasibility in school day scheduling to accommodate artist program | 1) In-school performance or exhibition of work; 2) Collaborative planning with art teachers in developing curriculum or lesson plans for arts subjects; 3) Collaborative planning with general teachers |

*Because of varying response rates, every target group is not representative of all principals, artists, etc.

## Outlooks of Arts Organizations and School Personnel* in Richmond

| Target Groups | Source of Support for Arts Education | Barriers to Partnerships Among School Districts and Arts Organizations | Appropriate Partnerships |
|---|---|---|---|
| **Principals** | 1) Board of Education members; 2) District administrators; 3) Arts specialists | 1) Lack of resources/funding; 2) Lack of awareness of arts resources; 3) Insufficient planning or classroom time for teachers to work with artists/arts organizations | 1) Field trip related to learning goals; 2) Demonstration of technique by arts organizations or in-school performance to meet learning goals; 3)In-school performance for exposure; 3a) Artist-in-residence with students learning creative process |
| **Arts Specialists** | 1) Principals; 2) Students; 3) Parents | 1) Insufficient planning time; 2)Lack of resources/funding; 3) Lack of awareness of arts resources | 1) Demonstration of technique by arts organizations or in-school performance to meet learning goals; 3) Field trip related to learning goals |
| **Arts Organizations** | 1) Students; 2) Arts specialists; 3) Other teachers; 3a) Parents | 1) Lack of resources/funding; 2) Insufficient planning or classroom time for teachers to work with artists/arts organizations; 3) Lack of flexibility in school schedule | 1) Field trip for exposure; 2) Demonstration of technique by arts organizations or in-school performance to meet learning goals; 2a) In-school performance for exposure; 2b) Artist-in-residence with students learning creative process |
| **Artists** | 1) Students; 2) Local Arts Organizations; 3) Parents | 1) Lack of resources/funding; 2) Lack of broad public support or value of arts education programs; 3) Insufficient planning or classroom time for teachers to work with artists/arts organizations | 1) In-school performance for exposure; 2) Curriculum developed with input from arts organizations/ artists for arts subjects; 3) Field trip for exposure; 3a)Demonstration of technique by arts organizations or in-school performance to meet learning goals; 3b)Artist-in-residence with students learning creative process; 3c) Artist-in-residence with student performance or exhibition as the result |

*Because of varying response rates, every target group is not representative of all principals, artists, etc.

The Arts Council of Richmond initiated a broad-based Arts in Education Steering Committee to create an Arts in Education plan for the metropolitan area. A "benchmark" study was again one of the committee's first products. ArtsMarket designed a similar qualitative and quantitative package for Richmond and presented the report in August 1992. Because of the similarities in time frame, purposes, and results, a comparison of the Fort Wayne and Richmond studies is of value. Common questions are discussed in this summary, but the studies also included a great deal of information that was specific to each particular area.

A survey (margin of error +/-5.8) of Metro Richmond residents was done to explore residents' outlooks on arts and education. Strong majorities of respondents said it is "very important":



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- for all students in grades K-12 to take arts classes in school
- for arts education to include themes from a variety of cultures
- for all local students grades K-12 to experience an artistic performance at least once a year either at school or on a field trip
- that PTAs and other parent-teacher associations have programs to involve parents in arts education at their schools
- that schools offer workshops for teachers on topics in arts education

A majority of respondents said reading and writing, math, and science are "more important" than the arts. The arts are "equally important" as history, foreign language, social studies, and gym to a majority of respondents. More than half of residents strongly agreed that arts education programs improve the quality of education in local schools and help students develop creative-thinking and problem-solving skills. A majority encouraged schools to work with local artists and arts organizations to provide arts education opportunities. Surveys of arts organizations and school personnel were completed also.

The Fort Wayne and Richmond studies reflect positive public attitudes about arts education. They also show, however, that residents may know little about arts education in their local schools and lack strong connections to arts organizations themselves. The public's positive outlooks, particularly among arts attenders and parents, contrast sharply with the arts organizations and artists' perceptions of a lack of public support. The need for communication and advocacy — and the understanding of this need by arts organizations — comes through clearly in these surveys. The differences in outlooks among arts organizations and school personnel highlight the importance of developing ways for people to work together in inclusive planning processes.

Following these studies both Fort Wayne and Richmond developed strong communitywide partnership programs.

**Sources:** ArtsMarket Consulting, Inc. ***Arts in Education in the Greater Fort Wayne Area: Assessment and Recommendations for Planning*** and ***Arts in Education Research Study for Metro Richmond Public and Private Schools***. Marion, Massachusetts, 1992.

For more information: ArtsMarket Consulting, Inc. 670 Front Street, Marion, MA 02738, (508)748-1578.

## First Things First: What Americans Expect from the Public Schools and 26th Annual Phi Delta Kappa/Gallup Poll of the Public's Attitudes Toward the Public Schools

**Public Agenda Foundation and Phi Delta Kappa**

Education reform has been a local, state, and national priority for more than a decade. *First Things First: What Americans Expect from the Public Schools* from the New York-based Public Agenda Foundation and the *26th Annual Phi Delta Kappa/ Gallup Poll of the Public's Attitudes Toward the Public Schools* show that interest in the issue is not diminishing. These nationwide surveys provide a sense of what parents and citizens think about the state of education now. *First Things First* updates a 1991 Public Agenda study; the *Phi Delta Kappa* survey is done every year. These surveys provide important, useful, yet somewhat limited, insights into public opinion. The studies are valuable to those interested in arts education because they highlight the communication needed with the public and show how the arts relate to the issues in which the public is most interested.

*First Things First* reports on a national telephone survey of 1,100 adults throughout the United States (550 with children in public schools at the time of the survey). Researchers found that Americans were most concerned about safety, order, and the "basics" (defined as reading, writing, and math) in schools. In addition,"people believe that academic standards should be raised, that schools and teachers should be clear and specific about what they expect children to learn, and that schools should hold students accountable for doing their best." The 1994 research revealed, however, that reforms such as problem-solving, and critical-thinking curricula, or "whole language" approaches to writing were often suspect because they were not well understood. Including more authentic assessments, such as portfolios, was favored by more than half of those studied, but they tended to view it as a side issue in comparison to violence or lack of proficiency in basic skills.

The following table shows the issues that more than half of respondents called either "very serious" or "somewhat serious."

***First Things First***
**Serious Issues**

| "Very serious" and "Somewhat serious" problems* | Percentage of Respondents |
|---|---|
| There's too much drugs and violence in schools | 72% |
| Academic standards are too low, and kids are not expected to learn enough | 61% |
| There is not enough emphasis on the basics such as reading, writing, and math | 60% |
| Schools are not getting enough money to do a good job | 60% |
| Kids are not taught enough math, science, and computers | 58% |
| Schools don't teach kids good work habits such as being on time to class & completing assignments | 52% |
| Classes are too crowded | 50% |

*There is a 3% margin of error for the survey.

The respondents' wariness about reform did not mean that improvements could not be made or that school had to be boring. More than 90 percent said that making learning "enjoyable and interesting for elementary students" was a "good" or "excellent" idea. The number was nearly as high (86%) for high school students. Innovations were valued when they helped teachers be more effective and maintain individual relationships with students.

Americans still think those at the local level make the best decisions about their communities' schools. Respondents trusted parents, local teachers, local principals and school board members, and local taxpayers most to make decisions about schools. Elected officials in Washington were trusted least to make local decisions.

The *26th Annual Phi Delta Kappa/Gallup Poll of the Public's Attitudes Toward the Public Schools*, published in mid-1994, also sheds light on the public's concerns. The survey of 1,326 adults nationwide showed that "fighting, violence, and gangs" and "lack of discipline" tied as schools' biggest problems in the 1994 study. "Lack of proper financial support" was the number one threat in the previous year's study. That issue ranked third in 1994.

**Preferences for More, Less, or Same Emphasis on School Subjects (1994)**

| 1994 Results** | More Emphasis % | Less Emphasis % | Same Emphasis % | Don't Know % |
|---|---|---|---|---|
| Mathematics | 82 | 1 | 17 | * |
| English | 79 | 2 | 19 | * |
| Science | 75 | 3 | 22 | * |
| History/U.S. Government | 62 | 6 | 31 | * |
| Geography | 61 | 7 | 31 | 1 |
| Foreign Language | 52 | 16 | 32 | * |
| Music | 31 | 22 | 46 | 1 |
| Art | 29 | 24 | 46 | 1 |

* Less than one-half of 1%
**There is a 3% margin of error.

**Preferences for More, Less, or Same Emphasis on School Subjects (1990)**

| 1990 Results* | More Emphasis % | Less Emphasis % | Same Emphasis % | Don't Know % |
|---|---|---|---|---|
| Mathematics | 80 | 3 | 14 | 3 |
| English | 79 | 3 | 15 | 3 |
| Science | 68 | 11 | 18 | 3 |
| History/U.S. Government | 65 | 9 | 23 | 3 |
| Geography | 53 | 18 | 25 | 4 |
| Foreign Language | 37 | 34 | 25 | 4 |
| Music | 13 | 39 | 43 | 5 |
| Art | 12 | 42 | 40 | 6 |

*There is a 3% margin of error.

The "basics" were also emphasized in this survey. However, a majority also wanted more computer training (79%), vocational education (65%), health education (62%), and business education (60%). Respondents were asked whether they favored more, the same, or less emphasis on eight school subjects. The 1994 responses are presented in the table on the previous page. The same question was posed in 1990. The comparison of the two years is important for the arts.

A desire for more music and art increased two-fold from 1990 to 1994. This strong growth in interest in the arts disciplines that are most prevalent in K-12 schools is a positive sign. However, the two surveys illustrate the challenges that continue to face the arts. On the one hand, more communication is clearly necessary. On the other, the messages about the arts as "basic" may be getting through to parents and the public.

**Source:** Public Agenda Foundation. ***First Things First: What Americans Expect from the Public Schools.*** Public Agenda Foundation, New York City, New York, 1994. Reprinted with permission.

Phi Delta Kappa. ***26th Annual Phi Delta Kappa/Gallup Poll of the Public's Attitudes Toward the Public Schools.*** Phi Delta Kappa, Bloomington, Indiana, 1995. Reprinted with permission.

For more information: Phi Delta Kappa, P.O. Box 789j, Bloomington, IN 47402, (800)766-1156.

Public Agenda Foundation, 6 East 39th Street, New York, NY 10016, (212)686-6610.

## Americans and the Arts VI

**Louis Harris**

Since 1973 the American Council for the Arts has commissioned nationwide public opinion surveys on the arts. The first five "Americans and the Arts" surveys were conducted by the National Research Center of the Arts, an affiliate of Louis Harris and Associates, Inc., and were published between 1974 and 1987. The sixth survey was directed by Louis Harris and completed by LH Research in 1992.

The complete series of surveys provides insights into the public's attitudes about the arts over a 20-year period. They cover such areas as arts participation, funding, education, and artists. Survey analyses also discuss the effects of societal changes on the arts, particularly those such as reduced leisure time, longer working hours, and women's increased participation in the workforce.

According to the surveys, large majorities of Americans have consistently valued the arts and considered them important to their local economies and the quality of life in their communities. Americans have also supported arts education. As with many surveys, however, positive opinions can be overstated in some cases because of the construction of the questionnaire. (Interviewees were generally responding to standardized, closed-end questions.) Nevertheless, the long-term documentation of American attitudes is important because of the ongoing task of educating the public and policy makers about the value of the arts.

Americans and the Arts VI, completed early in 1992, included 1,500 telephone interviews with adults over 18 years of age. The survey reflects the continuing debate on federal arts funding and the arts' importance to the country. In addition to the "trend" questions repeated from previous studies, the latest survey asked new questions about arts education. Responses showed that Americans' traditional support for arts education is high and has remained stable. Nine out of 10 respondents (91%) agreed that it is important for children "to be exposed to theater, music, dance, exhibitions of painting and sculpture, and similar cultural events" with 60 percent calling arts exposure in school "very important." Nearly 90 percent of parents with school-age children said they wanted their children to have more experience with the arts than they had as young people.

Substantial majorities perceived a number of benefits for students and communities from arts education. Six out of 10 (61%) said that learning about the arts and gaining skills in the disciplines was "very important." Two-thirds considered the arts as important as "learning history or geography," while 60 percent ranked the arts as important as math and science. Over half (53%) put learning in the arts on a par with learning to read and write well. Survey respondents said they wanted school districts to provide arts classes as part of

**Benefits of Arts Education**

| Statement | Arts Help (%) | Arts Do Not Help (%) | Not Sure (%) |
|---|---|---|---|
| Children become more creative and imaginative | 97 | 3 | — |
| They develop skills that make them feel more accomplished | 94 | 5 | 1 |
| The arts make learning in school more exciting and interesting | 93 | 6 | 1 |
| They learn to communicate well (develop speaking and writing skills) | 91 | 8 | 1 |
| They become more tolerant of other cultures | 90 | 7 | 3 |
| They develop discipline and perseverance | 85 | 13 | 2 |
| They learn skills that can be useful in a job | 80 | 18 | 2 |

the regular curriculum and to use district funds to pay for them. More than half of those questioned said that, if necessary, they favored cuts in administrative costs, extracurricular activities, and sports in order to pay for arts classes in the regular curriculum. A majority supported an arts requirement for graduation. (A number of states were considering such mandates at the time of the survey. Now, more than half of the states have some type of arts requirement.) Respondents also thought the arts could increase understanding of a diverse society. Nine out of 10 respondents agreed that "exposure to the arts and humanities gives people knowledge about themselves and their cultural past and that of their neighbors which helps give them confidence to overcome hard times."

For the last two decades, approximately 90 percent of respondents have viewed exposure to the arts as important for students. From 1973 to 1987, the percentage of those who thought that children received too little exposure to the arts grew from 45 percent to more than 50 percent. (The question was not asked in 1992.) Classes and credits in the arts also enjoyed support from substantial majorities. In 1992 Harris' survey analysis reviewed respondents' commitment to arts education: "Over 9 in 10 Americans simply feel that education of the young will not be complete if the arts are excluded from the curriculum, made optional, or made an 'extra' activity after school. By majorities of close to 10:1,

**Percent Who Attended Arts Activities at Least Once in the Past Year***

| Area | 1974 | 1975 | 1980 | 1984 | 1987 | 1992 |
|---|---|---|---|---|---|---|
| Theatre | 32 | 41 | 59 | 67 | 65 | 59 |
| Live concert | 27 | 18 | 26 | 34 | 31 | 23 |
| Dance | 8 | 16 | 25 | 34 | 34 | 22 |
| Art museum | 48 | 43 | 60 | 58 | 55 | 53 |
| Movies | *NA* | 70 | 75 | 78 | 74 | 72 |
| Popular music | *NA* | *36* | 48 | 60 | 57 | 55 |

Source: ***Americans and the Arts 1973-1992*** American Council for the Arts
* Percentages were taken from summaries or full reports for each survey.

**Percent Naming Arts Assets for the Community**

| | 1974 | 1975 | 1980 | 1984 | 1987 | 1992 |
|---|---|---|---|---|---|---|
| It is important to the quality of life in the community to have facilities like museums, theatres, and concert halls in the community | 89 | 93 | 92 | 92 | 93 | 84 |
| Such facilities are important to the business and economy of the community | 80 | 85 | 86 | 89 | 83 | 82 |

the people are convinced that the arts provide an exciting and deeply enhancing experience in education which not only adds greatly to the confidence of young children, but also makes the process of education much more exciting and interesting for those students. And, they feel the arts give them skills useful in later life."

These studies clearly show that exposure to the arts and opportunities to study the arts have been favored for two decades. The arts have also been viewed as important quality of life features and contributors to local economies.

**Source:** Louis Harris. *Americans and the Arts VI*. American Council for the Arts, New York, New York, 1992.

**Related Source:** National Association of Music Merchants/Gallup. *American Attitudes Towards Music*. National Association of Music Merchants, Carlsbad, California, 1994.

For more information: American Council for the Arts, One East 53rd Street, New York, NY 10022-4201, (212)223-2787.

National Association of Music Merchants, 5140 Avenida Encinas, Carlsbad, CA 92008-4391, (619)438-8001.

## Arts Participation in America: 1982-1992

**John P. Robinson**

The National Endowment for the Arts sponsored comprehensive surveys of Americans' interest and participation in art-related activities in 1982, 1985, and 1992. Carried out by the U.S. Bureau of the Census, the studies contain a wealth of data on which numerous analyses of participation and the factors influencing it have been based. John Robinson's report presents the initial analysis of results from the 1992 nationwide Survey of Public Participation in the Arts (SPPA). The 1992 version includes comparisons with previous studies and expands the coverage of arts participation. A representative sample of 12,736 adults was asked about their participation in the arts either by attending events or using broadcast and recorded media. A subset of 5,701 individuals answered questions about their production of art either by performance or creation. Because of their design, the "SPPA surveys have provided a more systematic and definitive collection of arts participation data: one that can be both generalized to the American population with suitable confidence and also replicated regularly to track trends in participation."

Of the 11 live arts activities for which attendance rates were determined, seven had been established as "benchmark activities" in 1982 (marked "B" below).

**Number of Americans Attending Live Arts Activities**

| Live Arts Activity | Percent Change from 1982 to 1992 | 1992 Attendance Percent | Est. 1992 Audience (M) | Est. 1992 Total Attendances (M) |
|---|---|---|---|---|
| Opera (B) | +0.3 | 3.3 | 6.1 | 10.4 |
| Ballet (B) | +0.5 | 4.7 | 8.7 | 14.8 |
| Other Dance | NA | 7.1 | 13.2 | 39.6 |
| Jazz (B) | 1.0 | 10.6 | 19.7 | 57.1 |
| Classical Music (B) | +0.5 | 12.5 | 23.2 | 60.3 |
| Plays (B) | +1.6 | 13.5 | 25.1 | 60.2 |
| Musicals (B) | -1.2 | 17.4 | 32.3 | 74.3 |
| Art Museums (B) | +4.6 | 26.7 | 49.6 | 163.7 |
| Historic Parks | -4.5 | 34.5 | 64.1 | 243.6 |
| Art/Craft Fairs | +1.7 | 40.7 | 75.6 | 204.1 |
| Reading Literature | -2.9 | 54.0 | 100.3 | NA |

(M) = million

Over 41 percent of American adults had attended at least one of the seven benchmark events in the preceding year, a higher level than the 39 percent found in 1982. The strongest predictor of live arts attendance was level of education. The second predictor was income level, due largely to its connection to education. Attendance by women and middle-aged and younger adults was slightly higher than that of older people. While white respondents attended events more frequently than blacks or other racial groups, blacks' attendance grew the most during the decade. Since 1982 jazz performance attendance and

literature reading among 18-24 year olds has declined substantially. "Of perhaps greater concern is the failure of this increase in arts participation activities to keep up with the increasing levels of education since 1982."

More people come into contact with the arts through broadcast and recorded media than by attending live performances and exhibitions. Participation via television is higher for all arts categories than live attendance and through radio for most musical forms. "Between 1982 and 1992 the major increases in audiences for arts programming through broadcast and recording media were in jazz (via television and radio), in classical music and in opera (via radio), and in visual arts programs (on television)." Robinson reported significant decreases in media audiences for musicals (via television and recordings) and for watching plays on television. Participation rates for visual arts on television grew by 9 percent. Significant new participation in the arts via video recording was reported in 1992. Total radio audiences increased by 10 percent for jazz and by 12 percent for classical music. In general, fewer demographic differences are evident in arts media participation than in live attendance.

Americans also participate in the arts by performing, taking classes or lessons, and creating art and craft items. Though the rates of personal participation in the arts are much lower than attendance at live events, nearly 12 million people sing in public performances and 21 million pursue photography. As many as 46 million Americans do needlework.

**Number of Americans Performing and Creating**

| Type of Participation | Personal Participation Rate | | Public Performance/Display Rate | |
|---|---|---|---|---|
| | Percent | Number (M) | Percent | Number (M) |
| Play Jazz | 1.7 | 3.1 | .7 | 1.3 |
| Play Classical Music | 4.2 | 7.8 | .9 | 1.7 |
| Sing Opera | 1.1 | 2.0 | .24 | .4 |
| Sing Musical | 3.8 | 7.1 | .73 | 1.4 |
| Sing Choral | NA | NA | 6.3 | 11.7 |
| Act | NA | NA | 1.6 | 3.0 |
| Ballet | .2 | .4 | .03 | .1 |
| Other Dance | 8.1 | 15.0 | 1.2 | 2.2 |
| Pottery | 8.4 | 15.6 | 1.7 | 3.2 |
| Needlework | 24.8 | 46.1 | 2.4 | 4.5 |
| Photography | 11.6 | 21.6 | 1.7 | 3.2 |
| Painting | 9.6 | 17.8 | 2.0 | 3.7 |
| Creative Writing | 7.4 | 13.7 | .9 | 1.7 |
| Composing | 2.1 | 3.8 | .7 | 1.3 |

(M) = million

Americans who had taken art appreciation instruction, music lessons, or other art instruction at some time in their lives were also tracked. Approximately 40 percent of 1992 respondents reported taking music lessons at some point in their lives, while 23 percent had had art appreciation instruction. From 16 to 18 percent reported receiving instruction in visual arts, dance, creative writing, and music appreciation. "There were notable declines between 1982 and 1992 in the

proportion of respondents who had taken different types of arts lessons or classes at some time in their lives. The proportion who had taken music lessons dropped from 47 to 40 percent. The proportion who had taken classes in painting and other visual arts declined from 25 percent to 18 percent. The only increase was in the percentage taking art appreciation classes, which increased from 20 percent to 23 percent."

When compared to the pursuit of other leisure activities, the 41 percent participation rate in one or more of the seven benchmark live arts activities was not as high as that for exercise (60%), movies (59%), gardening (55%), amusement parks (50%), or home improvements (48%). It exceeded participation in active sports (39%), sports events (37%), outdoor activities (34%), and volunteer/charity activities (33%). Respondents watched an average of three hours of television a day, similar to 1982 and 1985.

Of those surveyed, about 71 percent "expressed an interest in attending more arts performances and events. Increased interest was expressed for each of the seven benchmark arts activities and was roughly proportional to current attendance at each activity. The interest in attending additional events was especially high among those respondents who already had attended arts events in the previous year. ... Public interest in increased attendance is up significantly for the seven benchmark activities, and increases are found in the proportions of the public who say they like jazz, classical, opera, and musical/operetta music."

Related research was done on local arts participation in 12 communities. The sites varied widely in geography and size (from 27,000 to 4.9 million) and in arts offerings. Over 84 percent of respondents reported getting information about arts events from the print and broadcast media. The most commonly cited reason for not attending arts events more often was "don't have time" (61%) followed by "overall cost of going to events" (20%) and "cost of tickets" (19%). Some communities had high participation in specific art activities because of local arts institutions or annual events suggesting that "supply and demand for arts activity do not always have a traditional relationship in the economic sense, but may stimulate each other to achieve higher participation levels. In other words, arts programs are not offered solely in response to demand, but in some cases can stimulate demand."

John Robinson's analysis of adults' arts participation contains many messages for arts educators. Participation increases are good news because of the link seen in other studies between arts attendance and favorable outlooks on arts education. However, increases are not as sizable as might have been anticipated from education gains, and decreases in various areas are alarming. These types of reports deserve attention because of their implications for advocacy, community partnerships, and education support.

**Source:** John P. Robinson. ***Arts Participation in America: 1982-1992***. National Endowment for the Arts, Research Division Report #27, October 1993.

## Effects of Education and Arts Education on Americans' Participation in the Arts

**Louis Bergonzi and Julia Smith**

In 1992 a comprehensive national survey of arts participation was conducted by the U.S. Census Bureau for the National Endowment for the Arts. Known as the Survey of Public Participation in the Arts (SPPA92), it built on the results of similar surveys in 1982 and 1985. A representative sample of 12,736 adult Americans was questioned about their consumption of art either by attending events or media access. A total of 5,701 individuals were queried regarding their production of art either by performance or creation. Arts consumption consisted of attendance at events and participation through audio, video, print and print-related media. Arts production included various forms of creating art and participating in performances.

The purpose of Louis Bergonzi and Julia Smith's detailed analysis of data from the 1992 survey and the National Educational Longitudinal Survey (1988 and 1990) was to "distinguish broad patterns of arts participation and arts/education among the American public and to investigate the effects of arts/education on arts participation as they apply to all Americans." Specifically, the researchers explored the relationships among education, arts education, and arts participation.

As part of their statistical analyses, Bergonzi and Smith created an arts education index (Arts Education Density) "to represent both the breadth and depth of arts instruction across a lifetime." Scores of school-based and community-based arts education "represented the number of art forms in which the respondent had lessons while of school age (through age 17) in each venue." Education levels, demographic factors, socioeconomic status, and leisure activity measures were analyzed with the arts education index. The survey was not conducive to predicting arts performance participation.

Many factors affect people's choices of work and leisure activities. Participation in the arts is no exception. Despite the complexity of the issues and the limitations of survey responses, Bergonzi and Smith said, "Yet it is reasonable to claim that, overall, education — both general and specific to the arts — contributes to increased arts participation. ... However, specific elements of personal background, such as race/ethnicity, gender, and social class, appear to affect which Americans gain these types of instruction. Having the financial and social resources to support and sustain an arts education is a major influence on who accesses the arts education available in America. ... However, it appears that public schools provide arts education to a broader cross section of Americans than does community-based education."

The analysis showed that more education meant more consumption and creation of arts, but not more arts performance. "Education mediates the impact of social

status on arts participation, yet is itself strongly predicted by personal background and social status. Arts education is the strongest predictor of all types of arts participation except for arts performance. The more arts education a person has, the more extensive his or her participation in the arts. Arts education also weakens the restrictive relationship between social status and arts participation, thereby facilitating participation in the arts to a broader cross section of Americans. Arts education has at least twice the power of years of education in predicting arts participation (again with the exception of arts performance). Arts participation is not just a matter of education, but is an issue of having an arts-focus to that education. However, for all relevant types of arts participation the independent effects of one type of education depends on the amount of the other and varies by type of arts participation."

In turn, whether high school students "begin or continue" in arts courses was strongly related to "exposure to professional artistic models gained through concert attendance. This equalizes differences in arts education attributable to differences in family social status; yet it is social status that plays the strongest role in determining which children receive this early education and exposure."

Based on the results of this analysis, arts participation in adulthood is closely related to experiences during childhood. The researchers recommend additional research on early childhood arts experiences, the content of young people's arts education, and the educational and institutional contexts in which it occurs.

**Source:** Louis Bergonzi and Julia Smith. ***Effects of Education and Arts Education on Americans' Participation in the Arts***. National Endowment for the Arts, Research Contract 93-18, 1994.

## A Study of the Perceptions of Business and Community Leaders Regarding the Economic Importance of the Arts and Arts Education in Mississippi

**Jorja Pound Turnipseed, Giacomo M. Oliva, Charles A. Campbell, and Steven C. Hardin**

Most research about the arts and economics concentrates on the direct contribution of arts and cultural events to their communities. This analysis explores the effects of the arts from a broader economic development viewpoint. The outlooks of private sector and community leaders presented in this study explain the links they perceive among the arts, arts education, and the business climate and the state economy's well-being. Focus groups with established business and community leaders provided a sense of Mississippi's "internal image" (how Mississippians perceive themselves) and their region's cultural climate. A survey of executives of new or relocated businesses offered an "external image" or outsiders' view of the "importance of the arts and arts education in attracting, keeping and expanding businesses and industries in Mississippi." A sample of 200 randomly selected companies in Mississippi received questionnaires. A total of 142 businesses participated in the survey because the others did not meet the criteria of having "relocated, expanded or begun operations in the state since 1985."

Study participants agreed that cultural amenities, including the arts and arts education, were important "quality of life" factors in location decisions. Also, as low-wage production labor is deemphasized, companies increasingly require highly trained and thus more highly paid employees. Professional and skilled workers are attracted to the superior quality of life offered by areas strong in arts and cultural assets, enriching the available labor pool with their desirable talents and experience. Related research indicates that higher-educated, skilled workers are willing to forego some income in exchange for cultural opportunities and offerings. Thus, an incentive of labor cost saving to firms considering locating in such locales is realistic. Cultural amenities can be viewed as important and integral components of a region's economic development plan, because they are a factor in the attraction and retention of a skilled workforce and quality business organizations.

The authors said, "The arts and cultural activities have also been found to be important in developing skills such as reading and auditory discrimination, and in stimulating overall creativity and problem solving skills." The ability to think is of great interest to many employers looking to relocate and expand. In the modern business environment, "routinized behavior is becoming less important, and the ability to adapt, diagnose problems and find creative solutions to those problems" is ever more important. Although the majority of respondents (74%) agreed that cultural amenities improved the quality of the work force and 70 percent indicated they actively supported local community cultural opportunities, over 77 percent indicated that the schools should have a primary

responsibility for the development of cultural awareness and appreciation. Almost 80 percent of the companies surveyed currently provide material or financial support for local public schools, and most of the rest indicated a willingness to do so.

"The usual view of community leaders in less developed areas is that the community cannot afford to invest in cultural facilities, education and opportunities. The evidence suggests that communities cannot afford *not* to invest in cultural amenities" and the associated early arts education that fuels cultural awareness and appreciation. The business and community leaders who participated in the roundtable discussions generally agreed that the "schools are the most important vehicle for enhancing awareness of and interest in the arts" and that the following actions would "create a more attractive environment for prospective businesses:

- The local media must be encouraged to devote more attention to formal arts events, as well as to the unique, cultural fabric of a given area or community, and of the state of Mississippi as a whole.
- The arts and cultural events must be taken out of the elitist arena.
- There is a need for much more serious study of and in the arts, rather than for more passive entertainment and exposure.
- Investment in the arts makes good economic sense, but it should be recognized that a whole generation must be educated in order to reap the benefits of such an investment."

The improvement in the quality of the workforce and attractiveness of a locale to skilled workers has an effect on business location decisions and regional economic development. Arts educators have a part to play in improving and maintaining the business climate. Businesses may be a new, important local partner in expanding arts education.

**Source:** Jorja Pound Turnipseed, Giacomo M. Oliva, Charles A. Campbell, and Steven C. Hardin. ***A Study of the Perceptions of Business and Community Leaders Regarding the Economic Importance of the Arts and Arts Education in Mississippi***. Bureau of Educational Research and Evaluation, Mississippi State University, Jackson, Mississippi, June 1991.

For more information: Mississippi Arts Commission, 293 Lamar Street, Suite 207, Jackson, MS 39201, (601)359-6030.

## What Work Requires of Schools and Learning A Living: A Blueprint for High Performance

### The Secretary's Commission on Achieving Necessary Skills

The Secretary's Commission on Achieving Necessary Skills (SCANS) was constituted in May 1990 by then-Secretary of Labor Elizabeth Dole, and supported by her successor Lynn Martin, to study the "demands of the workplace and whether our young people are capable of meeting those demands." Studies over two years examined the "changes in the world of work and the implications of those changes for learning." The 30-member commission chaired by William E. Brock published reports in June 1991 and April 1992 that continue to be influential in the fields of education, employment and training, and adult education. The reports have helped to lay the foundation for today's emphasis on improving youth's transition from school to work. The SCANS gathered information through interviews and visits with employers and students, reviews of current research, analyses of specific jobs, and input from skills experts and business organizations.

The SCANS recognized that job preparation, although vital, is only part of the mission of schools. In an initial Letter to Parents, Employers, and Educators, the SCANS wrote, "We understand that schools do more than simply prepare people to make a living. They prepare people to live full lives — to participate in their communities, to raise families, and to enjoy the leisure that is the fruit of their labor. A solid education is its own reward." After their initial research on "only one part of that education, the part that involves how schools prepare young people for work," SCANS made three conclusions:

- "All American high school students must develop a new set of competencies and foundation skills if they are to enjoy a productive, full, and satisfying life.
- The qualities of high performance that today characterize our most competitive companies must become the standard for the vast majority of our companies, large and small, local and global.
- The nation's schools must be transformed into high-performance organizations in their own right."

In response to these conclusions, SCANS identified five "competencies" and a three-part "foundation of skills and personal qualities" which are critical to job performance. These are presented below.

**Workplace Know-How**

**Competencies** — Effective workers can productively use:

- Resources — allocating time, money, materials, space and staff
- Interpersonal skills — working on teams, teaching others, serving customers, leading, negotiating, and working well with people from

culturally diverse backgrounds
- Information — acquiring and evaluating data, organizing and maintaining files, interpreting and communicating, and using computers to process information
- Systems — understanding social, organizational, and technological systems, monitoring and correcting performance, and designing or improving systems
- Technology — selecting equipment and tools, applying technology to specific tasks, and maintaining and troubleshooting technologies

**Foundations** — Competence requires:
- Basic skills — reading, writing, arithmetic and mathematics, speaking and listening
- Thinking skills — thinking creatively, making decisions, solving problems, seeing things in the mind's eye, knowing how to learn, and reasoning
- Personal qualities — individual responsibility, self-esteem, sociability, self-management, and integrity.

*What Work Requires of Schools* presented the SCANS' view of the workplace of the future and what skills youth and current workers need to be successful. The second publication, *Learning a Living* detailed "how we can prepare our young people, as well as those workers already on the job, for productive work in the 21st century." The report provided concrete examples and applications of SCANS skills that could be used as a blueprint for educators and employers.

*Learning a Living* also acknowledged that "SCANS know-how can be learned in the context of the arts." Examples showed that the study of the visual arts, theatre arts, music, and other artistic disciplines provided situations where SCANS skills can be learned and practiced. Furthermore, "arts education naturally embraces methods that are characteristic of high-performance schools. Art departments often accept and evaluate students on the basis of portfolios and auditioned performances. Coaching and assessing progress are done continuously in the midst of practice, performance, or critiques. The arts are an especially good vehicle for teaching about improving quality. Who, more than the artist, is unwilling to be satisfied with yesterday's performance."

The SCANS reports are required reading for anyone interested in the education of young people. Their guidance can also help arts educators, business people, and educators find common ground for the development of programs that will be of greatest benefit to youth and the community.

**Source:** The Secretary's Commission on Achieving Necessary Skills. ***What Work Requires of Schools***. U.S. Department of Labor, Washington, D.C., June 1991. The Secretary's Commission on Achieving Necessary Skills. ***Learning a Living: A Blueprint for High Performance***. U.S. Department of Labor, Washington, D.C., April 1992.

## Status Studies

## Status Studies

### Overview

- Major descriptions of the status of arts education
- Local economic impact of the arts
- Comparisons between past and present

### Primary Themes

- Innovation versus tradition in arts education programs
- Indicators of program effectiveness
- Education, arts participation, and economic impact

The section presents "what is" for arts education today and provides some comparisons with the past. The studies highlight the challenges of changing arts education practices and the gap that exists between the potential for arts education and many local realities. The summaries present information on development in arts education over time and the still low current levels of service in many areas.

The economic impact of local nonprofit arts activities is substantial, as the final study in this section reveals. The link between arts education and support of a vital part of the local economy is an important one to make. Jobs, the arts, and arts education are closely related and could be the three components of new local initiatives and partnerships.

## The Status of Arts Education in American Public Schools

**Charles Leonhard**

In 1989 a comprehensive study of the status of arts education in American public schools was done for the first time in over 25 years. This landmark research focused on developing baseline data for music, visual arts, dance, and drama. Conducted by the National Arts Education Research Center at the University of Illinois, this study includes in-depth information for six categories of schools. Researchers surveyed a stratified random sample that included both small and large elementary, middle, and secondary schools. Designers defined elementary as kindergarten through eighth grade. Middle schools included grades six through nine, and secondary schools had grades six through 12. The survey provided data on demographics, curricula, adequacy of instructional materials, and perceptions of support for arts education. The National Education Association sponsored the 1962 study of the arts in elementary and secondary schools. Whenever possible, 1989 results were compared with those from a quarter century earlier.

### Small Elementary Schools:

208 schools with less than 550 students

**Music** — General music is a feature of nearly 100 percent of the schools. One-quarter of schools devoted 30 minutes or less per week to music. However, the average was 56.5 minutes per week in grades one through three and 62.4 in grades four through six. Certified music specialists taught general music in nearly nine out of 10 schools.

Singing is the major activity in general music for 93.9 percent of the schools. Listening is the second most common activity (71.8%). Playing instruments, reading, and discussing music are important activities in more than 40 percent of the schools. Nearly 60 percent of the schools had a band, with nearly 47.6 percent sponsoring a chorus. Orchestras existed in less than a quarter of the schools.

**Visual Arts** — Visual arts programs were almost universal. Nearly 100 percent of the schools had them, and approximately three-quarters had a written curriculum for grades K-6. An average of 50 minutes per week was devoted to art instruction.

Certified art specialists taught art in 58.5 percent of the schools. Classroom teachers with some preparation in art accounted for an additional 10 percent of teachers. From 60 to 70 percent of schools reported that art materials of all kinds were inadequate or nonexistent.

**Dance** — Only 7.2 percent of schools offered dance instruction. Respondents noted three certified dance specialists.

**Drama/Theatre** — Thirty-four of the 208 schools provided drama/theatre instruction. Few reported having drama/theatre specialists.

**Parental Support** — School principals reported the strongest levels of parental support for music (44.8%). Art (21.9%), drama/theatre (9.9%) and dance (2.5%) received substantially less support.

**Financial Support** — Financial resources for all arts programs had increased or remained stable during the past five years in the schools that had them. However, more than 60 percent of schools did not have drama/theatre, and more than 80 percent lacked dance programs. "For the 1989-90 school year, one school in eight budgeted no funds; six of ten budgeted $500 or less."

**Community Resources** — During the 1988-89 school year, more than 50 percent of the schools sponsored field trips to art museums and theatre and music performances; a quarter sponsored trips to dance performances. During the past three years, almost one-third of the schools hosted an artist-in-residence. Also, in the past three years, musicians visited more than 80 percent of respondent schools; actors came to 61 percent of schools; visiting artists were sponsored at 53 percent of schools, dancers visited 47 percent of schools.

**Large Elementary Schools:**
124 schools with more than 550 students

**Music** — Almost all of the schools in this larger category had general music. An average of approximately one hour per week was spent on music. Again, one-quarter allotted 30 minutes or less. Certified music specialists taught in more than 80 percent of schools.

Singing continued to be the major activity in more than nine out of 10 schools. Listening was again the second most common activity. Creative movement, reading music, playing instruments, and discussing music appeared in more than 40 percent of these schools. Nearly half of the schools had a band, with 60 percent sponsoring chorus. Fewer schools in this category (19.3%) offered orchestra. Nearly 60 percent of schools budgeted $500 or less for music beyond teachers' salaries.

**Visual Arts** — From 72.6 percent (kindergarten) to 93 percent (fifth grade) of the schools offered visual arts programs. Of those schools with art programs, over 80 percent had a written curriculum for each grade. Nearly an hour per week was spent on art instruction. The majority of respondents said materials and instructional resources were inadequate. Certified art specialists taught art in 61.3 percent of the schools. An additional 6 percent of classroom teachers had some art background.

Funding varied widely in this area. While 42.7 percent allotted $1,000 or less, nearly a quarter budgeted $3,000 or more. Two schools invested $10,000 in art.

**Dance** — More large elementary than small offered dance, but the number was still less than 10 percent. Two dance specialists were identified.

**Drama/Theatre** — Nineteen schools provided drama/theatre instruction. One drama specialist was noted.

**Parental Support** — Schools again reported strong support for music among nearly 50 percent of parents. Strong support for the other disciplines increased over the small elementary schools (art, 31.2%, drama/theatre, 9.8%, and dance, 5.8%).

**Community Resources** — Larger elementary schools used (or had access to) more community resources than did smaller ones. Two-thirds of the schools sponsored field trips to art museums, drama, and music performances; just over a third sponsored dance-related trips. During the past three years, almost one-third of the schools had an artist-in-residence, while 91.8 percent had visiting musicians, 76.2 percent actors, 65.0 percent artists, and 61.5 percent dancers.

**Financial Support** — Financial support for all arts programs had increased or remained stable during the past five years in most of the schools having such programs.

**Small Middle Schools:**
31 schools with less than 500 students

**Music** — The most common music opportunities were concert band (85.7%) and mixed chorus (87.5%) followed by beginning instruments (59.3%), general music (57.1%), jazz band (40.7%) and string orchestra (14.8%). Only 28.6 percent required a music course, and 35.7 percent offered a summer music program.

Instructional equipment and materials for music were considered "adequate" in more than 90 percent of the schools for pianos, record players, tape recorders, band music, and choral music and "inadequate" or absent in more than 50 percent for computers and music software, orchestral instruments, fretted instruments, record/tape library, orchestral music, general music series, and books about music. The average funding for band (1989-90) was approximately $2,500 and for chorus about $1,160.

**Visual Arts** — Visual art subjects were offered in 70 percent of schools. In these, visual art programs include drawing (100%), painting (96.4%), printmaking (82.1%), sculpture (71.4%), art history (71.4%), and basic design (75%). A high percentage (85.7%) have a written curriculum for each course offered. Only 17.9 percent require a course in art. Discipline-based art education is reportedly incorporated by 44.7 percent of educators to a great extent, and 48.1 percent to some extent. The school art budget for these schools averaged $1,700.

**Dance** — Seven of the 31 small middle schools provided dance opportunities. Certified physical education teachers were the primary instructors. Folk, square, and ballroom dance were reported to be the major activities.

**Drama/Theatre** — Four schools reported offering a credit course in drama/theatre during the 1988-89 school year. Certified drama specialists were on staff at three schools. The most frequent subjects are acting, improvisation, mime, and creative dramatics. Theatre productions were more often extracurricular than curricular. Nine of 30 schools mounted plays in 1988-89, with five presenting variety shows and dramatic readings and four producing musicals. Spending on drama ranged from nothing to $5,000.

**Related/Integrated Courses** — Related/integrated courses were available in less than half of the reporting schools. When present, the subjects included music and visual art in 12 schools, drama/theatre and creative writing in six, industrial design in five, dance in three, graphic design in two, media studies in one school. Classes for gifted/talented students were uncommon.

**Parental Support** — Music continues to enjoyed the strongest parental support (62.1%). Art has "strong support" from approximately 11 percent and drama/theatre 6.8 percent of parents.

**Community Resources** — In 1988-89, 37.7 percent of the schools sponsored field trips to art museums, 33.3 percent to drama performances, 30 percent to music performances, and 3 percent to dance performances. Over the past three years, 90 percent had visiting musicians, 71.4 percent visiting artists, 60.7 percent visiting actors, and 34.6 percent visiting dancers. Nearly half (46.7%) had a fine arts requirement.

**Financial Support** — Although dance funding was nonexistent in eight of 10 schools, funding for music, art, and drama had increased over the past five years.

**Large Middle Schools:**
104 schools with more than 500 students

**Arts Administrators** — Approximately two-thirds of schools were in districts with one or two arts administrators.

**Music** — The most frequent music offerings were band (93.6%) and mixed chorus (81.9%), followed by general music (68.8%), beginning instruments (68.1%), and string orchestra (41.9%). Only 30.8 percent require a music course, which is most commonly one semester. One-third offered a summer music program.

Only band music is considered to be adequately available in more than 80 percent of the schools. An average of nearly $4,000 was allotted for band with approximately $2,100 for choral music.

**Visual Arts** — 83.7 percent of the schools offer visual arts programs and include drawing (100%), painting (97.7%), basic design (90.8%), art history (88.5%), art criticism (77.0%), printmaking (75.9%), and sculpture (70.1%). A high percentage (89.3%) have a written curriculum for each course offered. A course in art is required in 34.1 percent of schools and the requirement is generally one semester. Discipline-based art education is incorporated by half of art teachers to a great extent, and 46 percent to some extent. The average budget for visual arts was $2,679.

**Dance** — Thirty-three schools reported dance instruction. Nine of these require at least one course for graduation. Certified dance specialists were part of the faculty in less than 10 percent of the schools. Folk, square, and ballroom dance remained common, but opportunities also included modern dance technique and creative movement. Funding grew in these larger schools, but still ranged from nothing to $1,000.

**Drama/Theatre** — Twenty-eight schools offered a credit course in drama/theatre during the 1988-89 school year. Acting, improvisation, and mime were most prevalent. The presence of drama/theatre specialists was greater in these schools than the previous categories. Theatre productions were more frequently extracurricular, with 62.5 percent presenting plays, 55.4 percent musicals, 37.5 percent variety/talent shows, and 19.6 percent dramatic reading.

**Related/Integrated Courses** — More than half of schools in this sample provided related/integrated arts classes. The subjects included music (94.2%), visual art (78.8%), drama/theatre (44.2%), creative writing (44.2%), industrial design (44.2%), graphic design (40.4%), media studies (26.9%), dance (25%), and architecture (13.5%). Classes for gifted/talented students remained minimal.

**Parental Support** — Schools continued to report strong parental support for music (67%) and strong support to a lesser degree for art (10.7%) and drama/theatre (6.8%).

**Community Resources** — A total of 50.0 percent of the schools sponsored field trips to drama performances, 39.5 percent to music performances, 35.6 percent to art museums, and 18.3 percent to dance performances. Of these schools, 77.1 percent had visiting musicians, 52.7 percent visiting actors, 46.4 percent visiting artists and 34.4 percent visiting dancers, generally less frequently than did small middle schools. Over half, 56.7 percent, of the schools had a fine arts requirement.

**Financial Support** — Financial support for all arts programs has increased over the past five years in 40 percent of the schools. Increases were largest in music, followed by art, and drama/theatre. Dance received a generally low level of financial support.

**Small Secondary Schools:**
259 schools with less than 1,000 students.

**Arts Administrators** — The majority of small secondary schools are not part of districts with arts administrators.

**Music** — The most frequent music offerings were concert band (87.6%), marching band (69.6%), and mixed chorus (66.8%) followed by beginning instruments (49.8%), jazz band (47.5%), and general music (35.5%). Only 17.8 percent required a music course, and 38.7 percent offered a summer music program.

Instructional equipment and materials for music are considered "adequate" in more than 90 percent of the schools for pianos, record players, tape recorders, band music, and choral music and "inadequate" or absent in more than 50 percent for computers and music software, orchestral instruments, fretted instruments, orchestral music, general music series, and books about music. In many schools modest funding for music programs was available (average of $5,997 for band, $1,071 for orchestra, and $1,505 for choral groups) but many others only budgeted teachers' salaries.

**Visual Arts** — Over 80 percent of the schools offered visual arts programs, including drawing (98.1%), painting (95.7%) basic design (87.0%), art history (84.1%), printmaking (81.7%), ceramics (76.4%), sculpture (76.0%), and art criticism (66.8%). Nearly a third required a course in art, which was generally two semesters. Discipline-based art education is incorporated by 47.3 percent of educators to a great extent and 49.8 percent to some extent. On average, small secondary schools allotted $2,940 to art.

**Dance** — Dance programs were available only in 16.2 percent of the schools. Certified physical education teachers, some of whom were also certified in dance, were the primary instructors. Dance instruction consisted of not only folk, square, and ballroom dance, but also modern dance technique, aerobics, jazz technique, and creative movement.

**Drama/Theatre** — Of these schools, 101 offered a credit course in drama/theatre during the 1988-89 school year. The subjects taught broadened from previous categories, including acting, improvisation, mime, creative dramatics, technical theatre, theatre history, and dramatic literature. Theatre productions were more frequently extracurricular with 78.5 percent presenting plays, 39.2 percent musicals, 26.6 percent variety/talent shows, and 19.6 percent dramatic reading. A growing percentage of schools reported depending on fundraising for all of their drama/theatre funding.

**Related/Integrated Arts Courses** — Related/integrated arts courses were offered in fewer than half (41.6%) of schools. More than 40 percent of the schools had a fine arts requirement, which is generally two semesters.

**Parental Support** — Schools estimated strong parental support for music (39.8%) and to a lesser degree for art (15.8%), drama/theatre (7.3%), and dance (2.4%).

**Financial Support** — Financial support for all arts programs had generally increased during the past five years with 40.7 percent of the schools increasing support for music, 23.3 percent for art, and 19.0 percent for drama/theatre. Dance received a generally low level of financial support.

**Community Resources** — Six out of 10 responding schools sponsored field trips to live drama performances, 51.7 percent to art museums, 48.6 percent to live music performances, and 13.1 percent to live dance performances. Over the past three years, three-quarters had visiting musicians, but only 47.2 percent visiting actors, 44.5 percent visiting artists and 21.9 visiting dancers.

**Large Secondary Schools:**
117 schools with 1,000 or more students

**Arts Administrators** — More than three-quarters of the responding schools were located in districts with arts administrators.

**Music** — The most frequent music offerings were concert band (93.2%), marching band (87.4%), and mixed chorus (84.5%), followed by jazz band (73.8%), and select choir (66.3%). A wider array of courses was available. Only 14.7 percent required a music course, and 45.6 percent offered a summer music program. The size of the school had a positive effect on what was available to students. Funding was also higher than for smaller institutions. Averages for the 1989-90 school year totaled $14,237 for band, $3,855 for chorus, and $1,383 for orchestra.

**Visual Arts** — Size also made a difference in visual arts. Over 80 percent of the schools offered visual arts programs and included drawing (100%), painting (99.1%), ceramics (88.9%), basic design (88.9%), sculpture (87.0%), art history (86.1%), and printmaking (82.4%). Specialized instruction was available in a greater variety of subjects than at small secondary schools. Over one-third, 34.3 percent, required a course in art. Discipline-based art education was incorporated by 54.7 percent of art educators to a great extent, and 44.3 percent to some extent.

**Dance** — Dance programs were available in 35.9 percent of the schools with an increasing percentage of certified dance specialists on the faculties. Dance instruction consisted mainly of performance and creative movement followed by a greater variety of other forms.

**Drama/Theatre** — More than 60 percent of schools offered a credit course in drama/theatre, and these were taught more often by certified drama/theatre specialists. Theatre productions were generally extracurricular with 93.6 percent

presenting plays, 61.7 percent musicals, 51.1 percent variety/talent shows, and 23.4 percent dramatic reading. The average funding for drama/theatre was $2,429.

**Related/Integrated Arts Courses** — Related/integrated courses were provided in nearly half of the large secondary schools. The types of subjects were broader also. Classes for gifted/talented students were available more often, with visual art in 40 percent of schools, music in 26 percent, drama/theatre in 16 percent, and dance in 11 percent.

**Parental Support** — Strong parental support was reported again for music at 54.2 percent of the schools. Support for other disciplines changed notably with drama/theatre at 20.2 percent and art at 9.1 percent.

**Community Resources** — Of the schools, 62.7 percent sponsored field trips to drama performances, 59.5 percent to art museums, 54.3 percent to music performances, and 26.3 percent to dance performances. Over the past three years, 83 percent had visiting musicians, 68.4 percent visiting artists, 60.7 percent visiting actors, 42.7 percent visiting dancers, and 52.7 percent of the schools had a fine arts requirement.

**Financial Support** — Financial support for all arts programs had generally increased during the past five years with 36.2 percent of the schools increasing support for music, 28.2 percent for drama/theatre, and 24.5 percent for art. Again, dance received a generally low level of financial support.

**Source:** Charles Leonhard. ***The Status of Arts Education in American Public Schools.*** National Arts Education Research Center at the University of Illinois, Urbana, Illinois, 1991.

**Related Source:** Charles Leonhard. ***The Status of Arts Education in Arts High Schools in the United States and Canada.*** National Arts Education Research Center at the University of Illinois, Urbana, Illinois, 1995.

For more information: Council for Research in Music Education, University of Illinois at Urbana-Champaign, 1114 West Nevada Street, Urbana, IL 61801, (217)333-1027.

## Dance Education in American Public Schools: Case Studies

**Patricia Knowles and Rona Sande**

This report on a National Arts Education Research Center project describes four model school dance programs for grades K-12. The programs were selected by a panel from National Association of Schools of Dance and National Dance Association based on responses to a survey. Each of the schools chosen was established between 1974 and 1982 as an arts magnet school for its district, and each served an ethnically mixed population in an urban or inner-city area.

The four programs selected were 1) Buffalo Academy for the Visual and Performing Arts, Buffalo, New York; 2) Duxberry Park Arts IMPACT School, Columbus, Ohio; 3) Fillmore Arts Center, Washington, D.C.; and 4) Jefferson High School for the Performing Arts, Portland, Oregon.

The survey that was developed for this study was initially sent to 201 schools in 43 states. From the 110 survey forms returned, four schools were chosen as best meeting the criteria for established, well-supported, "comprehensive curricular-based dance education programs."

All four programs shared several common characteristics:

- Strong parental/community support
- Unified program philosophy and mutual respect among faculty
- Good communication and a positive working atmosphere
- Integration within content areas and in interdisciplinary work
- A curriculum that excites students
- Administrative confidence and support

The schools and programs varied in size. Buffalo Academy (total enrollment 800) had 145 students in its grade 5-12 dance program served by three full-time dance teachers. Duxberry Park Arts IMPACT School (total enrollment 387) had all of its K-5 students study dance under the instruction of one dance teacher on an arts team. Fillmore Arts Center (total enrollment 950 drawn from four local schools) had 153 students in its K-8 dance program served by four part-time teachers. Jefferson High School for the Performing Arts (total enrollment 1,200) had 276 high school participants in its dance program served by 11 full-time and six part-time teachers in the dance department. Jefferson also offered programs for middle school and junior college students.

The summary for the 34 primary schools that responded to the survey shows average class length to be 40 minutes, number of male students enrolled in elective dance programs to be far fewer than females, and the number of states that require certification for dance teachers to be only 14 in 1989. Also reported are responses from the dance instructors regarding their attitudes toward student

evaluation, reasons for teaching dance, and estimation of the adequacy of facilities and resources at their schools. The summary for the 76 secondary schools that responded shows similar trends in its responses except that secondary dance teachers reportedly are more satisfied and self-reliant, and have more training and experience.

For the case studies, observers spent three days in each of the four schools watching classes, rehearsals, and performances and interviewing students, faculty, and administrators. From these site visits, the authors developed descriptions of each dance program including its particular nature, history, and context. While the quality of teaching, facilities, and support in the schools observed varied, the reviewers noted that in all instances the inspiring teacher was the crucial factor in the successful program.

Consequently, the authors stress the need not only to recruit and train dance teachers, but also to make it easier for experienced dancers to become certified teachers. They also point out that successful programs show a strong correlation between a program's visibility and the quality and quantity of its performance. Successful programs also tend to have staff continuity, autonomy, and supportive and knowledgeable administrators. These findings, delineating effective and ineffective features of dance programs, can serve as guidelines for developing quality dance instruction at all levels.

**Source**: Patricia Knowles and Rona Sande. ***Dance Education in American Public Schools: Case Studies***. National Arts Education Research Center at the University of Illinois, Urbana, Illinois, 1991.

## Theatre Education in United States High Schools: A Survey Report

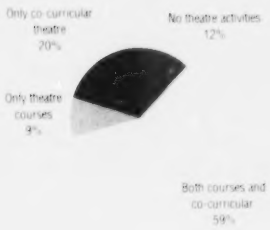
**Kent Seidel**

In 1991 the Educational Theatre Association sponsored a nationwide survey of high school theatre programs. According to the survey report, this type of status research had not been done since Joseph L. Peluso's 1970 *Survey of the Status of Theatre in United States High Schools.* The 1991 survey repeated some questions from the earlier study so that some aspects of theatre programs could be compared over time.

Researchers surveyed a random sample of schools with 11th and 12th grades and total school enrollments of 300 or more. The sample was geographically representative and included rural, suburban, and urban schools and a cross section of school types. Principals or administrators and theatre teachers both completed parts of the survey.

Theatre activities were shown to be common in U.S. high schools with 88 percent reporting "either one or more theatre courses, or co-curricular theatre productions, or both." Of these, 59 percent offered both credit theatre courses and "co-curricular" theatre activities. Approximately nine out of 10 theatre programs mount a production annually. More than 60 percent of the schools reported an organization or club focused on theatre.

**Theatre Activity in U.S. High Schools**




About one-third of students in the schools were involved in one or more of the school's arts programs with 8 percent participating in theatre classes and productions. The majority of students and teachers were white. Parents participated in theatre programs as audience members and were "rarely" involved in "productions, fundraising activities, or booster clubs, or show support by giving monetary or in-kind donations."

The general goals for theatre programs appeared to have remained stable since the 1970 survey. In both the 1970 and 1991 surveys, respondents ranked the following goals most highly:

- "enabling students to grow in self-confidence and self-understanding
- improving students' ability to think creatively
- improving students' interpersonal skills
- increasing students' appreciation and understanding of human values"

Program funding generally derived from a combination of school and outside sources such as ticket sales, fundraising events, and advertising. Ticket revenue was a "substantial" (meaning more than one-fourth of the program's total budget) or important "reliable" source of funding for 85 percent of theatre programs. Allocations from school budgets were the next most important source of funds with 49 percent of theatre programs receiving them. Principals reported that arts programs accounted for an average of 6 percent of the school's total budget, and theatre programs received about 1 percent of the total. Budgets for theatre programs averaged approximately $4,000 with more than half (56%) budgeting $2,000 or less per year.

The "typical" theatre teacher had an average of 14 years teaching experience and slightly more than a decade of teaching theatre. Theatre teachers did not generally teach theatre exclusively. Six out of 10 theatre teachers reported that theatre was a "secondary assignment" for them. Using responses on teachers, schools, and programs as indicators, researchers scored "strong" theatre programs. From his analysis, the author concluded, "It is apparent that a strong teacher makes the biggest difference between a typical program and an above-average one."

Two out of three teachers said that professional theatre artists had visited their schools during the past three years with about half of the visitors working only with theatre students. Of the teachers who arranged for assistance from theatre professionals, 40 percent took advantage of state and local artist-in-residence programs. Nearly 70 percent of principals said they wanted "more access to professional theatre artists to work with their school theatre program."

Comparison of the 1970 and 1991 studies showed growth in theatre programs over time and the many challenges still facing such programs. This survey supplements the information on theatre programs presented in the *Status of the Arts in American Public Schools*.

| A Side-By-Side Comparison | 1970 | 1991 |
|---|---|---|
| U.S. high schools with theatre activity | 92.2% | 88.5% |
| Schools with a student theatre organization | 62.7% | 62.5% |
| Teachers belonging to a national theatre assn | 18.6% | 28% |
| Teachers belonging to a state/regional theatre assn | 24.8% | 45% |
| Programs offering one or more theatre courses | 36.1% | 47% |
| Programs using a multi-purpose auditorium | 43.3% | 33% |
| Programs using a standard theatre space | 18.2% | 30% |
| Programs using a cafetorium | 7.5% | 8% |
| Teacher's average number of years teaching | 7 years | 14 years |
| Teacher's average number of years teaching theatre | 5 to 6 years | 10.6 years |
| Average amount spent on a musical | $300.00* | $975.00* |
| Average amount spent on a non-musical | $150.00* | $250.00* |

*In 1970 Dollar Value

**Source:** Kent Seidel and the Educational Theatre Association. "Theatre Education in United States High Schools: A Survey Report," ***Teaching Theatre***. V. 3, n. 2, pp. 1-17, Fall 1991.

130
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## Custom & Cherishing: The Arts in Elementary Schools

**Robert Stake, Liora Bresler, and Linda Mabry**

In addition to surveying public schools to determine the status of arts education, the National Arts Education Research Center at the University of Illinois prepared in-depth case studies of "U.S. elementary schools portraying the ordinary problems of teachers teaching music, drama, dance and the visual arts in 1987-1990." Researchers carried out qualitative research designed to provide a "greater understanding of the obstacles to improvement and real insight into the opportunities for arts education. … These are studies of ordinary offerings of the American elementary school, noting exposure and engagement of students in school, community, and home activity. … Our purpose is to improve our collective understanding of what is happening in American elementary schools." The sites represented a variety of demographic characteristics, but were not chosen to be representative of all elementary schools. Six elementary schools, one middle school, and one school district from across the country participated in the study.

The more than 350-page study is based on the work in eight communities and supplementary reports from volunteer correspondents involved in the related Fifty States project. The authors report that custom is what schools teach and recommends that what people cherish — personally defined arts — is what should be taught more in these schools. Some of the best arts education was described by the researchers as teaching by "personal cherishing." Although the arts are known to be vigorous in some places, the case studies revealed widespread disappointment in the amount and quality of arts teaching in other places.

"Across the years, within and outside the schools, there have been urgings that art education be something more. John Dewey spoke of *art as experience*, Harry Broudy of *enlightened cherishing*, Elliot Eisner of *conceptual imagery*, Edmund Feldman of *humanistic art education*, the study of man through art. There are teachers in almost every school who reverberate to these purposes. But the ordinary expectation of school arts is for occasional, direction-following, momentarily-captivating activity that culminates in audience-pleasing productions."

This study's importance comes from the voices of the participants and the researchers' strong analysis. The authors observed in detail what was happening in arts education in each setting. Teachers, principals, superintendents, parents, and citizens shared their experiences and opinions in probing interviews and ongoing conversations. The personality and learning environment of each school are revealed in these rich profiles.

Although specific recommendations are not provided, the authors discuss some strategies for improvement, including improving curriculum, paying more attention to community arts, changing how educators and administrators are trained, and revising the "ambiance" within schools.

The authors concluded, "In each school we found at least one teacher caring about the arts, willing to go well beyond custom and requirement to teach something of the arts. Often a classroom teacher was the leading voice for the arts. A few had substantial personal involvement in the fine arts. Most of the other teachers admired a classic or two. But more important to the potential for arts education, almost everyone cherished and invested something in the popular arts, e.g., the design of clothing, Fred Astaire movies, singing in the church choir. These customs and cherishings are modest resources for an arts curriculum but are underused, too seldom commended. In several schools the arts were thriving, in others they were occasional and peripheral. The call to do better was easy to read in official brochures but the will to do better was hard to find. The question for arts educators perhaps is not 'How can we do it right?' but 'How can we keep from losing the few-but-many good things we've got?'"

**Source:** Robert Stake, Liora Bresler, and Linda Mabry. ***Custom & Cherishing: The Arts in Elementary Schools***. National Arts Education Research Center at the University of Illinois, Urbana, Illinois, 1991.

## Arts in the Local Economy Final Report

### National Assembly of Local Arts Agencies

Nonprofit arts organizations form an important segment of the multibillion dollar U.S. arts industry. Because economic development is an enduring issue in most cities and towns, the National Assembly of Local Arts Agencies (NALAA) undertook a study of nonprofit arts organizations to determine just how big of an economic impact nonprofits make. Their 1994 report quantifies the local dollar value of nonprofit arts organizations, many of which provide services to educational institutions as part of their overall programs. The report's broad scope, conservative estimates, and multiyear data document the economic importance of the nonprofit arts to communities. It offers a powerful catalyst for gaining support for arts from both the public and private sectors.

From 1990 to 1992, NALAA studied 789 nonprofit arts organizations in 33 communities across 22 states. The organizations studied included not only local arts agencies, but also "presenting" and other educational organizations that often maintain close relationships with schools and match community arts resources to educational needs. Located from Florida to Alaska, the 33 participating communities had populations ranging from 8,500 to 2.5 million residents. Some communities volunteered to participate in the research; others were selected to provide a balanced sample. In large cities 35 nonprofit arts organizations were randomly selected to participate in the study. In areas where the total number of nonprofit arts organizations was less than 35, all were surveyed. The number of responses to the mailed questionnaire increased from 59 percent (643 responses) in 1990 to 72 percent (789 responses) in 1992.

**Number of Participating Communities by Population Size**

| Size | Number |
|---|---|
| Less than 100,000 | 6 |
| 100,000-499,999 | 10 |
| 500,000-999,999 | 8 |
| More than 1 million | 9 |

For the study, economic impact was defined in terms of the following:

- employment (*i.e.*, full-time equivalent [FTE] jobs)
- personal income (*i.e.*, salary, wages, and proprietary income)
- government revenue (*i.e.*, local and state levels)

NALAA's contracted researchers — Davidson-Peterson Associates, Keens Company, Arie Grossman, and William Schaffer — used standard input/output methodology to calculate the economic benefits of local arts organizations. They reported direct impact (effects of direct local expenditures), indirect impact (the extent to which direct expenditures are "re-spent"), and total impact for each community and for the country.

**Direct Economic Impact Per Community (Average of 1990-92)**

| Population Group | FTE Jobs | Personal Income | Local Govt Revenue | State Govt Revenue | Est. Total Expenditures | Est. Local Expenditures |
|---|---|---|---|---|---|---|
| Less than 100,000 | 34 | $637,589 | $6,261 | $16,167 | $1,299,188 | $1,015,123 |
| 100,000-499,999 | 1,185 | $31,009,404 | $259,238 | $754,968 | $53,007,345 | $44,772,949 |
| 500,000-999,999 | 2,476 | $72,932,890 | $735,214 | $1,887,425 | $118,805,022 | $102,803,258 |
| 1 million or more | 2,377 | $62,563,122 | $830,420 | $1,626,246 | $110,829,535 | $91,038,119 |

During the three-year period of study, the average direct impact among the 33 communities equaled an estimated $75,326,502 in total expenditures and $63,502,708 in local expenditures. Furthermore, on average, nonprofit arts organizations generated the following:

- 1,613 full-time equivalent jobs
- $44,256,084 in personal income
- $484,407 in local government revenue
- $1,132,797 in state government revenue.

**Total Economic Impact Per Community**

| Population Group | FTE Jobs | Personal Income | Local Govt Revenue | State Govt Revenue | Est. Total Expenditures | Est. Local Expenditures |
|---|---|---|---|---|---|---|
| Less than 100,000 | 46 | $805,700 | $22,872 | $37,039 | $1,299,188 | $1,015,123 |
| 100,000-499,999 | 1,773 | $42,935,631 | $1,483,073 | $2,154,749 | $53,007,345 | $44,772,949 |
| 500,000-999,999 | 3,673 | $103,523,823 | $4,019,431 | $5,325,304 | $118,805,022 | $102,803,258 |
| 1 million or more | 3,478 | $86,273,760 | $3,808,344 | $4,622,944 | $110,829,535 | $91,038,119 |

The economists also estimated the impact for each $100,000 spent locally by nonprofit arts organizations. The figures below allow organizations to estimate the impact for their communities.

**Total Economic Impact Per $100,000 of Local Spending (Average of 1990-92)**

| Population Group | FTE Jobs | Personal Income | Local Govt Revenue | State Govt Revenue |
|---|---|---|---|---|
| Less than 100,000 | 4.55 | $82,142 | $2,293 | $3,618 |
| 100,000-499,999 | 4.05 | $88,972 | $3,133 | $4,440 |
| 500,000-999,999 | 3.67 | $63,204 | $3,675 | $4,812 |
| 1 million or more | 3.87 | $95,010 | $4,135 | $5,038 |
| Average of 33 Communities | 4.0 | $90,780 | $3,385 | $4,544 |

In terms of national impact, the nonprofit arts were found to compose a $36.8 billion industry in the United States. As a whole, the nonprofit sector provides the following:

- 1.3 million full-time equivalent jobs
- $25.2 billion in personal income
- $790 million in local government revenue
- $1.2 billion in state government revenue
- $3.4 billion in federal income tax revenue

Volunteers' contributions to nonprofit arts organizations were also studied. Residents donated more than 385,000 hours annually in each community. Based on the Independent Sector's valuation of $11.86 per hour (*Giving and Volunteering 1992*) researchers estimated the value of the in-kind services from docents, ushers, boards of directors, and others at more than $4.5 million per community in 1992.

From this study the researchers concluded, "Quite simply, the arts are an industry that generates jobs. This economic dimension of the arts can sometimes be overlooked, perhaps because they are mistakenly perceived solely as a charitable cause or the province of a few major cultural institutions and their patrons. Yet that perception seriously underestimates their value and potential. The arts have a positive impact not only on a community's quality of life, but also on the entire social and business fabric. Despite their place in the local economy, however, the arts are repeatedly overlooked as a legitimate tool for economic and social improvement."

**Source:** National Assembly of Local Arts Agencies. ***Arts in the Local Economy Final Report***. Washington, D.C., 1994.

For more information: National Assembly of Local Arts Agencies, 927 15th Street NW, 12th Floor, Washington, DC 20005, (202)371-2830.

# Appendix A

# Quickscan

## Quickscan Table

The Quickscan is arranged according to the five sections of the report. Within each section entries are alphabetized by the author's name. The Related Readings are a combination of other pertinent research or reference works and relevant nonresearch publications.

| Page | Title | Publication | Quickscan | Author(s) | Art(s) | Related Reading |
|---|---|---|---|---|---|---|
| | | | **BROAD-BASED** | | | |
| 24 | ***The Humanitas Program Evaluation, 1990-91*** | Center for the Study of Evaluation, UCLA Graduate School of Education, Los Angeles, CA. 1991 | Effects of the interdisciplinary arts and humanities program on students, curriculum, teachers, and schools were evaluated. In comparison to other students, results showed positive outcomes for participants in writing, attendance, and other measures. Teachers felt more satisfied with their work. Mixed results were shown for schools as a whole. | Aschbacher, Pamela and Joan Herman | Multiple | |
| 16 | ***Different Ways of Knowing: 1991-94 National Longitudinal Study Final Report*** | The Galef Institute of Los Angeles, Los Angeles, CA. February 1995 | A three-year study reports on outcomes for the Different Ways of Knowing program at four sites in the Los Angeles and Boston areas. Positive effects were shown for student achievement, motivation, and engagement in a thematic, interdisciplinary curriculum that incorporated the arts. | Catterall, James | Multiple | |
| 13 | ***The Schooled Mind: Do the Arts Make a Difference? An Empirical Evaluation of the Hamilton Fairfield SPECTRA+ Program, 1992-93*** | Center for Human Development, Learning, and Teaching, Miami University, Oxford, OH. 1994 | An elementary school program that includes arts study and integration was evaluated in two districts in Ohio. Students showed gains on creativity measures, in some aspects of academic achievement, and in appreciation of the arts. A second-year evaluation showed that gains were maintained. | Luftig, Richard | Multiple | *Performing Together: The Arts and Education*, John F. Kennedy Center for the Performing Arts, Alliance for Arts Education and the American Association of School Administrators |
| 27 | ***Improving Visual Art Education: Final Report of the Los Angeles Getty Institute for Education on Visual Arts (1982-89)*** | Getty Center for Education in the Arts, Santa Monica, CA. 1993 | Based on an evaluation of implementation of discipline-based art education and staff development at 21 Los Angeles-area school districts, this report highlights the difficulties of institutionalizing broad curriculum changes in many school districts at once. | Getty Center for Education in the Arts | Visual Arts | |
| 21 | ***Chapter 1 Developer-Demonstration Program: Learning to Read Through the Arts, 1992-93*** | Office of Educational Research, New York City Board of Education, New York, NY. 1993 | This is the latest evaluation of a 20-year-old arts and learning program. This district evaluation showed that the program met its student achievement goals. Studies of the program date from the 1970s and document positive results over time. | Office of Educational Research, New York City Board of Education | Multiple | *Tapestry: Interrelationships of the Arts in Reading and Language Development, 1978; Guggenheim Museum Children's Program: Learning to Read Through the Arts* 1971 |
| 19 | ***Evaluating the Broad Educational Impact of an Arts Education Program: The Case of the Music Center of Los Angeles County's Artists-in-Residence Program*** | Center for the Study of Evaluation, UCLA Graduate School of Education, Los Angeles, CA. 1990 | The evaluation included multiple measures to assess learning through 8-16 week artists-in-residence programs. Communication skills and attitudes among students reportedly improved. Teacher/artist partnerships showed the need for additional training and opportunities to work together. | Redfield, Doris | Multiple | |

| Page | Title | Publication | Quickscan | Author(s) | Art(s) | Related Reading |
|---|---|---|---|---|---|---|
| | | | **TARGETED** | | | |
| 40 | ***The National Gallery of Art Teachers' Institutes: A Five Year Evaluation 1989-93*** | Education Division, National Gallery of Art, Washington, D.C., June 1994. | The summer institute program for teachers of art and other subjects was studied. An arts immersion program resulted in professional and personal development. Gallery experiences were described as catalysts for changes in teaching techniques and for creation of new curricula. | Berk, Ellyn, and Kathleen Walsh-Piper | Multiple | "The Secondary Art Specialist and the Art Museum," Stone, Denise L., *Studies in Art Education*, V. 35, n. 1, pp. 45-54, 1993; "Elementary Art Specialist s Utilization of the Art Museum: A Survey," Stone, Denise L., *Visual Arts Research*, V. 18, n. 1, pp. 72-81, 1992; "1990 Teacher Viewpoint Survey: The Results and Comparisons," Chapman, Laura and Connie Newton, *School Arts*, pp. 41-45, September 1990; "Teacher Viewpoint Survey: The Results," Chapman, Laura H., *School Arts*, pp. 2-5, May 1979. |
| 42 | ***Arts Integration Program II: Final Report*** | Tucson/Pima Arts Council, Tucson, AZ, 1994. | A teacher-mentor model of staff development was used and evaluated. It appeared to be viable as a means to helping teachers work with artists and integrate arts into their curricula. | Betts, David | Multiple | |
| 57 | ***The Effects of a Folkorist Residency Upon Student Self-Esteem: A Descriptive Study*** | Arizona Arts Education Research Institute, Phoenix, AZ, 1993. | A folklorist residency for seventh and eighth grade students in a rural southwestern town documented development of some students' self-esteem. | Cunningham, Keith | Folk Arts | *Artist-in-Residence Program/Arizona Commission on the Arts 1992-93 Evaluation*, Sikes, Michael, 1993. |
| 35 | ***Safe Havens: Portraits of Educational Effectiveness in Community Art Centers That Focus on Education in Economically Disadvantaged Communities*** | Project Co-Arts, Harvard Project Zero, Cambridge, MA, November 1993. | The report provides portraits of five community art centers across the country. The descriptions detail the centers' visions of educational effectiveness and the relationships of their goals, practices, and outcomes. An authentic assessment model was tested through the research. | Davis, Jessica | Multiple | *Too Intrinsic For Renown: A Study of the Members of the National Guild of Community Schools of the Arts*, Evans, Richard and Howard Klein, 1992. |
| 59 | ***The Effectiveness of Creative Drama as an Instructional Strategy to Enhance the Reading Comprehension Skills of Fifth-Grade Remedial Readers*** | *Reading Research and Instruction*, V. 31, n.3, pp. 41-52,1992. | A six week program of daily creative drama integrated with children s literature was tested. Comprehension gains were recorded for students on standardized tests. | DuPont, Sherry | Drama | |
| 44 | ***North American Indian Music Instruction: Influences upon Attitudes, Cultural Perceptions, and Achievement*** | D.M.A. dissertation, Arizona State University, Tempe, AZ, 1994. | The study explored four strategies for teaching American Indian music in fourth-grade music classes. Students acquired the desired content and skills, developed cultural awareness, and held less stereotypic beliefs after the unit. | Edwards, Kay | Music | "Stretching the Potential of Music: Can It Help Reduce Prejudices?" Campbell Shehan, Patricia K., *Update* V. 5, n. 2, 1987; *Handbook of Research on Multicultural Education*, Banks, James, 1995; *The Effects of Instructional Models in Native American Music Upon Children's Attitudes and Beliefs*, Edwards, Kay and Jacquelyn Boswell, 1994. |



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| Page | Title | Publication | Quickscan | Author(s) | Art(s) | Related Reading |
|---|---|---|---|---|---|---|
| 33 | ***Arts and Cognition: A Study of the Relationship Between Arts Partners Programs and the Development of Higher Level Thinking Processes in Elementary and Junior High School Students*** | C.A. Fineberg Associates and Arts Partners Council, New York, NY. October 1991. | The New York City Arts Partners project was studied in selected schools. Arts activities led by artists provided opportunities for development of critical-thinking skills. | Fineberg, Carol | Multiple | "Rocky Roads to Transfer: Rethinking Mechanisms of a Neglected Phenomenon," Salomon, Gavriel and David N. Perkins, *Educational Psychologist*, V. 24, n. 2, pp. 113-142, 1989. |
| 52 | ***The Impact of an Improvisational Dramatics Program on Student Attitudes and Achievement*** | *Children's Theatre Review*, V. 34, n. 3, pp. 9-14, 1985. | This study of the Arts Alternatives Program explored reading achievement and attitudes towards self among disadvantaged students in grades 4-6 in comparison to other students. Some gains were noted for the Arts Alternative students. | Gourgey, Annette F., Jason Bosseau, and Judith Delgado | Drama | |
| 65 | ***Arts Infusion Program*** | Greater Augusta Arts Council, Augusta, GA. 1995. | Data on the standardized Stanford Achievement Test from 1990 to 1994 shows gains for students in grades one through five who are enrolled at Redcliffe Elementary School, an "arts infusion" school. | Greater Augusta Arts Council and Aiken County School District | Multiple | |
| 54 | ***The Cognitive and Behavioral Consequences of Using Music and Poetry in a Fourth Grade Language Arts Classroom*** | Ph.D. dissertation, Texas Woman's University, Denton, TX. 1986. | A year-long music and poetry-related program included positive outcomes in "total language" for low-achieving students in comparison to others in a traditional language arts program. No differences were found between the groups on some measures. | Hudspeth, Carolyn Carter | Music, Creative Writing | *Understanding How the Arts Contribute to Excellent Education*, Spilka, Gertrude, 1991. |
| 61 | ***Effect of a Dance Program on the Creativity of Preschool Handicapped Children*** | *Adapted Physical Activity Quarterly*, V. 8, pp. 305-316, 1991. | This study of a 12-week dance program explored whether the activities would impact the creativity of students with special needs. Imagination, one component of creativity, was enhanced after the program. | Jay, Danielle | Dance | |
| 48 | ***Does Creative Drama Benefit Elementary School Students: A Meta-Analysis*** | *Youth Theatre Journal*, V. 1, n. 3, pp. 11-18, Winter 1987. | The meta-analysis reviewed research on creative drama between 1965 and 1984. Drama's effects on children's skills in reading, oral and written communication, person-perception, and drama were considered. Moderate gains were shown. | Kardash, Carol Anne M., and Lin Wright | Drama | "Meta-Analysis of Transfer Effects After Art Study," Diket, Read, *Translations*, Winter 1993. |
| 63 | ***Drama: A Medium to Enhance Social Interaction Between Students With and Without Mental Retardation*** | *Mental Retardation*, V. 31, n. 4, pp. 228-233, 1993. | Students with and without mental retardation participated in either a drama or games program. No differences were found except the drama group showed gains in measurements of social interaction. | Miller, Howard, John E. Rynders, and Stuart J. Schleien | Drama | |
| 46 | ***Drama and Drawing for Narrative Writing in Primary Grades*** | *Journal of Educational Research*, V. 8, n. 2, pp. 100-110, November/December 1993. | The effects of drawing and drama versus discussion in preparation for narrative writing were explored. Drawing and drama appeared to be more effective than more traditional discussion-based pre-writing activities. | Moore, Blaine and Helen Caldwell | Creative Writing, Drama | |

| Page | Title | Publication | Quickscan | Author(s) | Art(s) | Related Reading |
|---|---|---|---|---|---|---|
| 55 | ***The Relationship of Oral Reading, Dramatic Activities, and Theatrical Production to Student Communication Skills, Knowledge, Comprehension, and Attitudes*** | *Youth Theatre Journal*, V. 4, n. 3, pp. 7-10, 1990 | The effects of four sequences of oral reading, dramatic activities, and theatrical production were tested in secondary school drama classes. Drama activities appeared to enhance skills, while the production activities increased understanding of the play. | Rosen, Robert S. and Stephen M. Koziol, Jr. | Drama | |
| 38 | ***Evaluation of Wolf Trap Institute for Early Learning Through the Arts*** | Harvard Project Zero, Cambridge, MA, 1991-92, 1992-93, 1993-95 | This series of reports includes the evaluation of the Wolf Trap program nationally and at two sites. The study presents positive outcomes for young children in 'social participation' and 'engagement.' Mixed findings for teachers resulted in the Wolf Trap Plus staff development model. | Torff, Bruce | Multiple | |
| 50 | ***Learning to Act/ Acting to Learn: Children as Actors, Critics, and Characters in Classroom Theatre*** | *Research in Teaching English*, V. 28, n. 1, pp. 7-44, February 1994 | The study documented changes in low-achieving students over the course of a year-long drama experience lead by a professional theatre director and actor. | Wolf, Shelby | Drama | |

## COMPILATIONS

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|---|---|---|---|---|---|---|
| 76 | ***A Review of the Published Research Literature on Arts and the Handicapped: 1971-1981*** | The National Committee: Arts for the Handicapped, 1982 | This review describes quantitative studies in the area of arts and disabilities. Descriptions are detailed and drawn from a variety of scholarly sources. An update of the publication is in progress and is expected to be available early in 1996. | Anderson, Frances E. | Multiple | |
| 83 | ***What Do We Know About Artistically Talented Students and Their Teachers?*** | *Journal of Art & Design Education*, V. 13, n. 4, October 1994 | Five studies of talented students and teachers are described. Readers will see how students react to their talent and attributes of effective teachers. | Clark, Gilbert, and Enid Zimmerman | Visual Arts | *Talent Beyond Words*, ArtsConnection, Inc., 1993. |
| 71 | ***Handbook of Research on Music Teaching and Learning*** | Music Educators National Conference, Schirmer, 1992. | This is a comprehensive reference for research in music education. It contains 55 chapters with information on ensembles, history, curriculum, and more. | Colwell, Richard (editor) | Music | *Who Takes Music? Investigating Access to High School Music as a Function of Social and School Factors*, Stewart, Carolee, Ph.D. dissertation, 1991 |
| 69 | ***The Fourth R: The Arts and Learning*** | *Teachers College Record*, V. 96, n. 2, pp. 229-328, Winter 1994 | This compilation traces trends in arts, learning, and research and provides an overview for those new to the field. | Darby, Jaye T. and James S. Catterall | Multiple | |
| 74 | ***Research in Dance IV: 1900-1990*** | National Dance Association, Reston, VA, 1992 | This compilation abstracts more than 500 pieces of dissertation research. Education is a section of the publication. | Gray, Judith A. (editor) | Dance | |
| 77 | ***Theories and Research That Support Art Instruction for Instrumental Outcomes*** | *Theory into Practice*, V. 32, n. 4, pp. 191-198, 1993 | The article offers an overview of thought and research that illustrate "instrumental" outcomes. The relationships among arts instruction, academic achievement, and other outcomes are described along with the difficulties presented by insufficient research and understanding. | Hamblen, Karen | Multiple | |

| Page | Title | Publication | Quickscan | Author(s) | Art(s) | Related Reading |
|---|---|---|---|---|---|---|
| 77 | ***Theories and Research That Support Art Instruction for Instrumental Outcomes*** | *Theory into Practice*, V. 32, n. 4, pp. 191-198, 1993 | The article offers an overview of thought and research that illustrate "instrumental" outcomes. The relationships among arts instruction, academic achievement, and other outcomes are described along with the difficulties presented by insufficient research and understanding. | Hamblen, Karen | Multiple | |
| 81 | ***Enhancing the Practice of Drama in Education Through Research*** | *Youth Theatre Journal*, V. 7, n. 4, pp. 25-30,1993 | This overview of drama education research discusses the increasing interest in research to improve teaching and learning and to document the contribution of drama to educational goals. | O Farrell, Lawrence | Drama | "Research Currents: Does Classroom Drama Affect the Arts of Language?" Wagner, Betty Jane, *Language Arts*, V. 65, n. 1, pp. 46-55, 1988. "A Review of Empirical Research in Drama and Language," Vitz, Kathie, *Children's Theatre Review*, V. 32, n. 4, pp. 17-25, 1983. |
| 79 | ***The Effect of Arts and Music Education on Students' Self-Concept*** | *Update: Applications of Research in Music Education*, V. 13, n. 1, Fall/ Winter 1994 | This compilation describes a range of arts educaiton research conducted over the past decades. The studies revealed mixed results. | Trusty, Jerry and Giacomo M. Oliva | Multiple | "Music Students and Academic Growth," Morrison, Steven Jay, *Music Educators Journal*, September 1994; "The Effects of Music and Other Arts Instruction on Reading and Math Achievement and on General School Performance," Hanshumaker, James, *Update*, Spring 1986; "The Effects of Arts Education on Intellectual and Social Development: A Review of Selected Research," *Bulletin for the Council of Research in Music Education*, n. 61, Winter 1980. |
| 73 | ***Art Education: Creating A Visual Arts Research Agenda Toward the 21st Century*** | National Art Education Association, Reston, VA, 1995 | Eight briefing papers on art education research provide background for additional study. | Zimmerman, Enid (Chairperson) | Visual Arts | Abstracts of Research Presentations, Seminar for Research in Art Education, NAEA, 1995. |

## ATTITUDES AND PUBLIC OPINION

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|---|---|---|---|---|---|---|
| 98 | ***Arts in Education in the Greater Fort Wayne Area and Arts in Education Research Study For Metro Richmond Public and Private Schools*** | ArtsMarket Consulting, Inc. 1992 | Surveys of the public and arts education "stakeholders" are presented for Fort Wayne, Indiana, and Richmond, Virginia. Public attitudes are positive. Data illustrate differing attitudes among educators and arts organizations. | ArtsMarket Consulting, Inc. | Multiple | |
| 111 | ***Effects of Education and Arts Education on Americans' Participation in the Arts*** | National Endowment for the Arts, 1993 | A review of 1992 participation data addresses the relationship between arts education and later involvement in arts. A connection between early education and later participation is identified and explored. | ArtsMarket, Bergonzi, Louis, and Julia Smith | Multiple | *Socialization and Participation in the Arts*, Orend, Richard J., 1989. |
| 96 | ***Comparisons of Attitudinal Assessments in Middle and Junior High School General Music*** | *Bulletin of the Council of Research in Music Education, Issue 108, pp. 49-57*, Spring 1991. | The study looks at the origins of student attitudes about general music. Students preferred hands-on activities. Differences on what each group preferred surfaced among students and teachers. | Boswell, Jacquelyn | Music | "Attitude Assessment of Upper Elementary Students in a Process-Oriented Music Curriculum," Pogonowski, Lenore, *Journal of Research in Music Education*, V. 33, n. 4, pp. 247-257, 1985. |
| 92 | ***Relationship Between Home Musical Environment and Selected Musical Attributes of Second-Grade Children*** | *Journal of Research in Music Education*, V. 34, n. 2, pp. 111-120,1986. | This study showed a correlation between parents' attitudes toward music and music achievement among children. Involvement in music with a child was found to be related also. | Brand, Manny | Music | "Relationships Among Parental Involvement, Music Aptitude, and Musical Achievement of Instrumental Music Students," Zdzinski, Stephen, *Journal of Research in Music Education*, V. 40, n. 2, pp. 114-125, 1991. |



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| Page | Title | Publication | Quickscan | Author(s) | Art(s) | Related Reading |
|---|---|---|---|---|---|---|
| 90 | ***The National Piano Project: Teacher, Parent, and Student Perceptions of the Benefits of Piano Study*** | *American Music Teacher*, pp. 10-13, June/July 1993. | This study explored the outlooks of piano students, their teachers, and their parents. The three groups identified the development of discipline, concentration, self-esteem, and happiness as benefits. | Duke, Robert | Music | *The Psychology of Humanistic Life Education: A Longitudinal Study*, Collier-Slone, Kay, Ph.D. dissertation, 1991. |
| 105 | ***Americans and the Arts VI*** | American Council for the Arts and LH Research, New York, NY, 1992. | These six studies offer a look at public opinion over time. Arts education is generally viewed as desirable. Respondents agreed that the arts contribute to the community's quality of life and the local economy and business climate. | Harris, Louis | Multiple | *1994 American Attitudes Towards Music*, National Association of Music Merchants, 1994. |
| 94 | ***The Elementary Band Experience as Viewed by Students, Parents, Teachers, and Administrators*** | Ph.D. dissertation, Arizona State University, Tempe, AZ, 1990. | Various interest groups' attitudes and perceptions about band covered a broad range. Fifth-grade band students were the focus. Parents perceived long-term gains from music. | LeBlanc, Cynthia Anne | Music | "The Meaning of the High School Band Experience and Its Relationship to Band Activities," Mills, David, Ph.D. dissertation, 1988. |
| 115 | ***What Work Requires of Schools and Learning a Living: A Blueprint for High Performance*** | U.S. Department of Labor, Washington, DC, June 1991 and April 1992. | The Secretary's Commission on Achieving Necessary Skills (SCANS) identified the five competencies and three foundations needed for achievement in high performance workplaces. The required skills can be acquired in the context of arts education. | SCANS | Multiple | *Educational Quality of the Workforce National Employer Survey: First Findings*, Lynch, Lisa and Robert Zemsky, 1995; *Arts Education for the 21st Century Economy*, American Council for the Arts, 1994; *Trends in Vocational Education in the Arts 1980*, FRSS Report No. 11, Wright, Douglas A., National Center for Educational Statistics, 1980. |
| 102 | ***First Things First: What Americans Expect from the Public Schools and 26th Annual Phi Delta Kappa/Gallup Poll of the Public's Attitudes Toward the Public Schools*** | Public Agenda Foundation, 1994, and Phi Delta Kappa. | The results of two 1994 nationwide studies are presented. Safety and basic skills are two of the most important public school issues. Positive changes in attitudes toward arts education are shown over a five-year period. | Public Agenda Foundation and Phi Delta Kappa | Multiple | |
| 108 | ***Arts Participation in America: 1982-1992*** | National Endowment for the Arts, October 1993. | Audience data were compiled over time. The 1992 study includes information on attitudes toward the arts, demographics, and factors affecting participation. Level of education and income are important factors in arts participation. | Robinson, John | Multiple | *1992 Addendum to the 1989 Sourcebook of Arts Statistics*, Westat, Inc., May 1992. |
| 87 | ***Meaning and Value: Reflections on What Students Say About School*** | *Journal of Curriculum and Supervision*, V. 8, n. 3, pp. 216-238, 1993. | Secondary students' perceptions of their school experiences and their dance classes are explored. Students valued their dance classes because of caring instructors and the "fun, hard work." | Stinson, Susan | Dance | "Things of Use and Things of Beauty: The Swain County High School Arts Program," *Daedalus*, V. 112, n. 3, Summer 1983. |
| 113 | ***A Study of the Perceptions of Business and Community Leaders Regarding the Economic Importance of the Arts and Arts Education in Mississippi*** | Bureau of Educational Research and Evaluation, College of Education, Mississippi State University, Jackson, MS, June 1991. | Focus groups and a survey of businesses who had moved to Mississippi revealed support for the arts and arts education among the business community. Quality of life and workforce issues are explored. | Turnipseed, Jorja Pound, Giacomo Oliva, Charles Campbell, and Steven Hardin | Multiple | |

| Page | Title | Publication | Quickscan | Author(s) | Art(s) | Related Reading |
|---|---|---|---|---|---|---|
| | | | **STATUS STUDIES** | | | |
| *127* | ***Dance Education in American Public Schools: Case Studies*** | National Arts Education Research Center, University of Illinois, Urbana, IL, 1991. | Case studies of four established dance programs provide insight on strengths and weaknesses. Each of the four provided a different model for study; but they shared strong parental/community support, curriculum that excites students, administrative support, and other characteristics. | Knowles, Patricia and Rona Sande | Dance | "Status of Dance in Education: ERIC Digest," Overby, Lynette Young, *ERIC Clearninghouse on Teacher Education*, 1992; "Voices of Young Women Dance Students: An Interpretive Study of Meaning in Dance," Stinson, Susuan W., Doanld Blumenfeld-Jones, and Jan Van Dyke, *Dance Research Journal*, 22:2, 1990. |
| *119* | ***The Status of Arts Education in American Public Schools**** | National Arts Education Research Center, University of Illinois, Urbana, IL, 1991 | This nationwide survey of arts' status in public schools was the first in 25 years. Data for small and large elementary, middle, and secondary schools showed widespread music and visual arts, but many deficiencies in time and commitment. Strong parental support was shown. | Leonhard, Charles | Multiple | *1992 Addendum to the 1989 Sourcebook of Arts Statistics*, Westat, Inc., May 1992; *Data on Music Education*, Steinel, Daniel, 1990; *Digest of Education Statistics 1994*, Snyder, Thomas D., U.S. Department of Education, 1995; *The Status of Arts Education in Arts High Schools in the United States and Canada*, Leonhard, Charles, 1995; *Who Takes Music? Investigating Access to High School Music as a Function of Social and School Factors*, Stewart, Carolee, Ph.D. dissertation, 1991. |
| *133* | ***Arts in the Local Economy Final Report*** | National Assembly of Local Arts Agencies, Washington, D.C., 1994 | NALAA studied the economic impact of the arts over a three-year period in 33 communities in 22 states. The average direct impact was $75,326,502 for the 33 areas. | National Assembly of Local Arts Agencies | Multiple | *1992 Addendum to the 1989 Sourcebook of Arts Statistics*, Westat, Inc., May 1992 |
| *129* | ***Theatre Education in United States High Schools: A Survey Report*** | *Teaching Theatre*, V. 3, n. 2, pp. 1-17, Fall 1991. | A comprehensive national survey of theatre programs in high schools reveals that theatre is available in more than three quarters of high schools. | Seidel, Kent | Drama | |
| *131* | ***Custom & Cherishing: The Arts in Elementary Schools*** | National Arts Education Research Center, University of Illinois, Urbana, IL, 1991 | Eight case studies of elementary schools in the United States portrayed the "ordinary problems of teachers teaching music, drama, dance and the visual arts." | Stake, Robert, Liora Bresler, and Linda Mabry | Multiple | "Visual Art in Primary Grades: A Portrait and Analysis," Bresler, Liora, *Early Childhood Research Quarterly*, V. 7, pp. 397-414, 1992 |

*Results of the Elementary and Secondary School Arts Education Survey sponsored by the National Endowment for the Arts and the U.S. Department of Education will be released in the fall of 1995. Single copies of the resort will be available by calling (800)424-1616 or (202)219-1513. This survey will update and augment information provided in ***The Status of Arts Education in American Public Schools***

# Appendix B

## National Arts Education Service and Related Organizations

## National Arts Education Service and Related Organizations*

***American Alliance for Theatre & Education*** **(602)965-6064**
Theatre Department
Arizona State University
Box 873411
Tempe, AZ 85287-3411

***American Council for the Arts*** **(212)223-2787**
One East 53rd Street
New York, NY 10022

***Educational Theatre Association*** **(513)559-1996**
3368 Central Parkway
Cincinnati, OH 45225

***Getty Center for Education in the Arts*** **(310)395-6657**
401 Wilshire Boulevard, Suite 950
Santa Monica, CA 90401-1455

***Goals 2000 Arts Education Partnership*** **(202)408-5505**
c/o Council of Chief State School Officers
One Massachusetts Avenue, NW, Suite 700
Washington, DC 20001

***Alliance for Arts Education*** **(202)416-8800**
John F. Kennedy Center for the Performing Arts
Education Department
Washington, DC 20566

***Music Educators National Conference*** **(703)860-4000**
1806 Robert Fulton Drive
Reston, VA 22091

***National Assembly of Local Arts Agencies*** **(202)371-2830**
927 15th Street, N.W.
12th Floor
Washington, DC 20005

***National Assembly of State Arts Agencies*** **(202)347-6352**
1010 Vermont Avenue NW, Suite 920
Washington, DC 20005

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*The organizations in this list are just some of those involved in arts education. For additional information contact the National Coalition for Education in the Arts, (703)860-4000.

***National Art Education Association*** ***(703)860-8000***
1916 Association Drive
Reston, VA 22091

***National Association of Music Merchants*** ***(619)438-8001***
5140 Avenida Encinas
Carlsbad, CA 92008-4391

***National Coalition for Education in the Arts*** ***(703)860-4000***
c/o Music Educators National Conference
1806 Robert Fulton Drive
Reston, VA 22091

***National Dance Association*** ***(703)476-3436***
1900 Association Drive
Reston, VA 22091-1599

***National Endowment for the Arts*** ***(202)682-5426***
Arts in Education, Room 602
1100 Pennsylvania Avenue NW
Washington, DC 20506

***National Endowment for the Humanities*** ***(202)606-8400***
Division of Education Programs or Museums
and Historical Organizations Program
1100 Pennsylvania Avenue NW, Room 302
Washington, DC 20506

***National Parent Teacher Association*** ***(312)670-6782***
Publications Department
33 North Wabash Avenue, Suite 2100
Chicago, IL 60611

# Appendix C

# Selected Publications, Internet Resources, and Resource Publishers

## Selected Publications, Internet Resources, and Resource Publishers

***Arts and Learning***
American Educational Research Association
Arts and Learning Special Interest Group

***Arts Education Policy Review***
Heldref Publications

***Children's Theatre Review***
Children's Theatre Association of America

***Dance Research Journal***
Congress of Research in Dance

***Journal of Aesthetic Education***
University of Illinois Press

***Journal of Physical Education, Recreation and Dance***
American Alliance for Health, Physical Education, Recreation and Dance

***Bulletin of the Council for Research in Music Education***
***Journal of Research in Music Education***
***Music Educators Journal***
***Update: Applications of Research in Music Education***
Music Educators National Conference

***Studies in Art Education***
***Translations from Theory to Practice***
National Art Education Association

***Visual Arts Research***
University of Illinois Press

***Youth Theatre Journal***
American Alliance for Theatre and Education

### Selected Internet Resources

***National Endowment for the Arts: Educational Programs***
http://gopher.tmn.com:70/1/NAEIN/menu.b21

***Goals 2000 and the Arts***
http://gopher.tmn.com:70/1/NAEIN/menu.b16

***Goals 2000 Legislation and Related Items***
http://www.ed.gov/legislation/GOALS2000/index.html

***Kennedy Center — ArtsEdge***
http://artsedge.kennedy-center.org

***Arts Wire***
http://gopher.tmn.com:70/1/Artswire

***The Getty Art History Information Program***
http://www.ahip.getty.edu/ahip/home.html

***Internet ArtResources***
http://www.ftgi.com/

***World Arts Resources***
http://www.cgrg.ohio-state.edu/Newark/artsres.html

**Selected Resource Publishers**

***SAGE Publications, Inc.***
P.O. Box 5084
Thousand Oaks, CA 91359
(805)499-0721

***Corwin Press, Inc.***
2455 Teller Road
Newbury Park, CA 91320
(805)499-9734

***Superintendent of Documents***
P. O. Box 371954
Pittsburgh, PA 15250-7954
(202)512-1800

***Adjunct ERIC Clearinghouse for Art Education***
2805 E. Tenth Street, Indiana University
Bloomington, IN 47408-2698
(800)266-3815

***Association for Supervision & Curriculum Development***
1250 N. Pitt Street
Alexandria, VA 22314-1453
(703)549-9110

# Appendix D

# Arts Education Research and the National Education Goals

## Arts Education Research and the National Education Goals

One of the purposes of *Schools, Communities, and the Arts* is to provide better connections between research and policy. The following section outlines connections between the research included in the compendium and the National Education Goals established by the Goals 2000: Educate America Act. Goals 2000 is the most comprehensive nationwide policy statement on education in recent times, and is currently being translated into educational policy at the state and local levels in 48 states. For policy makers who are considering the inclusion of arts programs in state and local education reform plans, this analysis may provide some guidance.

The analysis lists each of the goals, briefly discusses how studies in this compendium might relate to the goal, and references a study in the compendium whose findings seem particularly related to that goal. For some goals, although preliminary findings may support a relationship, further research is needed.

**1. All children in America will start school ready to learn.**

Studies related to this goal would demonstrate that arts experiences in early childhood help prepare children for their first years of school. This is an area where further research is needed and seems warranted by preliminary findings. *Example: Evaluation of Wolf Trap Institute for Early Learning Through the Arts: Annual Report 1991-92, 1992-93, 1993-95.*

**2. The high school graduation rate will increase to at least 90%.**

Relevant studies would demonstrate that arts education programs are related to dropout prevention and staying in school. *Example: The Humanitas Program Evaluation, 1990-1991.*

**3. All students will leave grades 4, 8 and 12 having demonstrated competency over challenging subject matter...and every school in America will ensure that all students learn to use their minds well, so that they may be prepared for responsible citizenship, further learning, and productive employment.**

Since the arts are one of the subjects referenced in Goal 3, all of the studies relate to this goal. Some studies might suggest that the arts contribute to learning in other subjects or in the attainment of more general cognitive skills, thus providing another dimension of relationship to Goal 3. *Example: The Schooled Mind: Do the Arts Make a Difference? An Empirical Evaluation of the Hamilton Fairfield SPECTRA+ Program, 1992-93.*

4. **United States students will be first in the world in mathematics and science achievement.**

Studies with a direct relationship to Goal 4 were not profiled.

5. **Every adult American will be literate and will possess the knowledge and skills necessary to compete in a global economy and exercise the rights and responsibilities of citizenship.**

Relevant studies would suggest linkages between adult arts education and literacy, workforce skills, or citizenship. Example: *Effects of Education and Arts Education on Americans' Participation in the Arts.*

6. **Every school in the United States will be free of drugs, violence, and the unauthorized presence of firearms and alcohol and will offer a disciplined environment conducive to learning.**

Studies would suggest relationships between arts education and a safer or more orderly school environment. *Example: Safe Havens: Portraits of Educational Effectiveness in Community Art Centers That Focus on Education in Economically Disadvantaged Communities.*

7. **The nation's teaching force will have access to programs for the continued improvement of their professional skills and the opportunity to acquire the knowledge and skills needed to instruct and prepare all American students for the next century.**

Relevant studies would establish links between the arts and teachers' professional development. *Example: The National Gallery of Art Teachers' Institutes: A Five Year Evaluation 1989-93.*

8. **Every school will promote partnerships that will increase parental involvement and participation in promoting the social, emotional, and academic growth of children.**

Relevant studies might support positive relationships between arts education and parental involvement, or clarify the factors that tend to facilitate or impede such involvement. *Example: The National Piano Project: Teacher, Parent, and Student Perceptions of the Benefits of Piano Study.*

# Index of Authors and Editors

Anderson, Frances E. 76
ArtsMarket Consulting, Inc. 98
Aschbacher, Pamela 24

Bergonzi, Louis 111
Berk, Ellyn 40
Betts, J. David 42
Bosseau, Jason 52
Boswell, Jacquelyn 96
Brand, Manny 92
Bresler, Liora 131

Caldwell, Helen 46
Campbell, Charles A. 113
Catterall, James S. 16, 69
Clark, Gilbert 83
Colwell, Richard 71
Cunningham, Keith 57

Darby, Jaye T. 69
Davis, Jessica 35
Delgado, Judith 52
Duke, Robert A. 89
DuPont, Sherry 59

Edwards, Kay Louise 44

Fineberg, Carol 33

Getty Center for Education in the Arts 32
Gourgey, Annette F. 52
Gray, Judith A. 74
Greater Augusta Arts Council 65

Hamblen, Karen A. 77
Hardin, Steven C. 113
Harris, Louis 105
Herman, Joan 24
Hudspeth, Carolyn Carter 54

Jay, Danielle 61

Kardash, Carol Anne M. 48
Knowles, Patricia 127
Koziol, Stephen M. 55

LeBlanc, Cynthia Anne 94
Leonhard, Charles 119
Luftig, Richard L. 13

Mabry, Linda 131
Miller, Howard 63
Moore, Blaine H. 46

National Assembly of Local Arts Agencies 133

O'Brien, Bernadette 23
O'Farrell, Lawrence 81
Office of Educational Research 21
Oliva, Giacomo M. 78, 113

Phi Delta Kappa 102
Pogonowski, Lenore 97
Public Agenda Foundation 102

Redfield, Doris L. 19
Robinson, John P. 108
Rosen, Robert S. 55
Rynders, John E. 63

Sande, Rona 127
Schleien, Stuart J. 63
Secretary's Commission on Achieving Necessary Skills 115
Seidel, Kent 129
Smith, Julia 111
Stake, Robert 131
Stinson, Susan W. 87

Torff, Bruce 38
Trusty, Jerry 79
Turnipseed, Jorja Pound 113

Walsh-Piper, Kathleen 40
Warburton, Edward 39
Wolf, Shelby 50
Wright, Lin 48

Zdzinski, Stephen 93
Zimmerman, Enid 73, 83

# Index of Selected Terms

**A**
academic achievement 13–15, 17, 25, 52
artist-in-residence 19, 20, 24, 33, 34, 99, 100, 120, 121, 130
artist-teacher(s) 20, 22, 38, 39
arts integration 12, 42, 43, 98
arts participation 105, 108–112
at-risk 3, 8, 9, 12, 19, 69
attitudes 17–19, 25, 40, 41, 44, 45, 52, 53, 82, 87, 92, 96, 97, 101–103, 105, 107, 127

**B**
basic skills 102

**C**
communication 19, 20, 48, 52, 55, 56, 61, 79, 82, 86, 115, 116, 127
communities 6, 8, 13, 32, 35, 36, 41, 57, 103, 105, 110, 113–115, 131, 133, 134
creative thinking 14, 99
creative writing 19, 70, 122, 123
creativity 13–15, 61, 62, 75, 77, 113
critical thinking 16, 24, 33, 34, 72

**D**
dance 33, 36, 57, 61, 62, 65, 74–76, 87, 88, 98, 105, 106, 108, 109, 119–128, 131
disabilities 61, 63, 76
drama 38, 46–52, 59, 60, 63–65, 70, 81, 82, 98, 119–126, 131

**E**
economic development 32, 113, 114, 133
economic impact 86, 118, 133, 134
elementary 13, 16, 17, 22, 44, 48, 52, 65, 92, 94, 96, 97, 103
evaluation 13, 15–17, 19–26, 33, 34, 38–40, 52, 84

**F**
folk artists 57
folk art 9, 21

**I**
interdisciplinary 12, 16, 18, 21, 24–26, 40, 41, 44, 127

**J**
junior high school 15, 33, 34, 96, 97

**L**
learning 16, 17, 21–24, 33–36, 44, 50, 54, 60, 69–71, 73, 77, 79, 83, 87, 88, 95, 99, 100, 103, 105, 106, 131

**M**
middle school 4, 24, 26, 93, 96, 119, 122, 123, 127, 131
museum(s) 21–24, 40, 41, 69, 106–108, 120–123, 125, 126
music 13, 19, 36, 38, 44, 45, 54, 65, 70–72, 74, 76, 79, 89, 90, 92–98, 103–106, 108–110, 119–126, 131

**P**
parents 13, 15, 36, 54, 84, 89, 90, 92–95, 98–105
perceptions 24, 44, 45, 79, 86, 89, 91, 94, 95, 98, 101, 113, 114, 116, 119
problem solving 18, 33, 101, 113
public opinion 98, 102, 105

**R**
reading 14, 15, 18, 21–23, 48, 50, 52–56, 59, 60, 70, 101, 102, 113

**S**
self-esteem 13–15, 19, 57, 58, 79, 82, 90, 95
senior high school 3, 4, 12, 15 20, 24, 26, 48, 55, 126, 127, 129

status 81, 98, 111, 112, 119

**T**
teacher training 39, 40, 42, 70
theater 24, 50, 51, 56, 70, 82, 105, 106, 120–126, 129
theatre 33, 42, 52, 74, 81
theory 61, 68, 69, 74, 77, 78, 95

**V**
visual art 19, 36, 40, 41, 57, 65, 70, 73, 76, 83, 84, 119–126, 131

**W**
workforce 36, 105, 113–116
writing 17, 19, 22–25, 45–47, 52, 54, 57, 77, 78, 101, 102, 106, 109, 122, 123

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The National Endowment for the Arts (NEA) is an independent agency of the federal government. The NEA's Arts in Education Program's mission is to ensure that children and young adults understand the arts and the roles and value of the arts in their lives and society through educational opportunities and experiences. The program's goals are to make the arts basic to preK-12 education, increase awareness about the value of arts education, and enable people and organizations, particularly artists and arts organizations, to improve the quality of arts education. These goals are achieved through many activities at the national, regional, state, and local levels.

**John Nelson**

Phoenix artist John Nelson created the illustrations for this report. A painter and sculptor, as well as an illustrator, his work has been exhibited at galleries in the United States and Europe. His work is also in public and private collections, including the Tamarind Institute, Intel Corporation, and the Haarman-Reimer Corporation. Nelson has been featured in the American Showcase #17 and illustrations have appeared in *The Washington Post*, *Boston Globe*, *New York Times*, *Rolling Stone*, and other publications. John Nelson lives in Tempe, Arizona.

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